

THE
ILLUSTRATED HANDBOOK
TO THE SUPPLEMENTARY
ART GALLERIES
OF LONDON.

SPRING EXHIBITIONS, 1877.

EDITED BY
CHARLES EYRE PASCOE.



LONDON:
HARDWICKE AND BOGUE, 192, PICCADILLY, W.
1877.

ELZEVI^R PRESS :—PRINTED BY JOHN C. WILKINS AND VERNON,
● 9, CASTLE STREET, CHANCERY LANE.

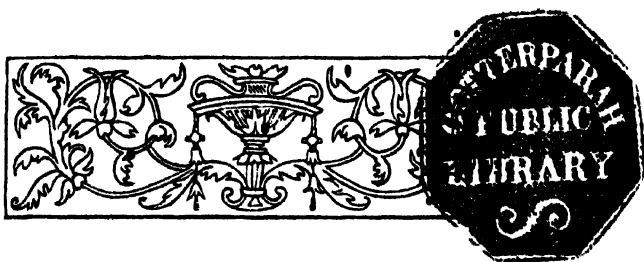




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INTRODUCTION.

FOUR years ago, at the Annual Banquet of the Royal Academy, Lord Beaconsfield (then Mr. Disraeli) thus eloquently sketched the position of the Art of Painting in England at the beginning of the last century :—" Much less than two centuries ago," said the gifted orator, " when England was one of the greatest powers of Europe ; when it produced statesmen and orators, like Somers and Bolingbroke ; when Marlborough conquered in every field ; when we had a poet singing to the nation, who in his style has never been rivalled ; when the great masters of composition in prose were Addison and Dryden ; England, if it wished to transmit a portrait of any of these heroes, was obliged to import a Frenchman, or a Fleming." Had the eloquence of the speaker, in relation to this part of his discourse, extended beyond the foregoing limit ; had Mr. Disraeli dwelt further upon the decadence of Art at this particular period of our history he might with truth have added, that toward the close of the eighteenth century England had drifted into the unenviable position of being utterly unrepresented in any national sense in the Art Schools of Europe. Not the smallest encouragement was

shown the rising community of English artists of that time who laboured in the midst of influences so discouraging as to support the belief, that had they been men less endowed than they were with the courage and qualities essential to success, they must have succumbed beneath the weight of contempt into which their art had fallen. Painters by possession of a distinctive genius, rather than from any special influence of art education; persevering, studious, and energetic; they strove manfully to one great end, the securing for Painting that prominence and distinction among the Arts, which, happily, it now commands, not only in England itself, but throughout the world of civilization. If we search the records of the reign of George the Second, trusting to find there some gleam of encouragement afforded to artists, or example of patronage extended to their order, we encounter nothing but disappointment. The monarch, "a dull little man," we have been told, "of low tastes," himself took no interest in art, and the court, and the wealthy of the nation generally, followed the king's example. "Pray who is this Hogarth?" inquired the king of his secretary, when that functionary was seeking, on behalf of the artist, permission for the dedication to the sovereign of the celebrated engraving of the March of the Guards to Finchley: "Pray who is this Hogarth?" "A Painter, my liege," replied the secretary. "I hate painting and poetry, both," promptly rejoined the sovereign; "neither the one, nor the other ever did any good. Does the fellow intend to laugh at my guards?" On its being explained to the king that there was certainly something savouring of burlesque discernible in the picture—"What!" exclaimed he, "a painter burlesque a soldier! The fellow deserves to be picketed for his insolence. Take the trumpery out of my sight." An

amusing, if not altogether well-chosen or edifying anecdote, serving to illustrate the position of Art in this country at the time when George the Second occupied the throne.

And, we may be permitted to ask, what were the qualities and history of the man, who, after the prevailing fashion of the day, had sought the patronage of the sovereign in behalf of a work which has since been recognized as one of the art achievements of the eighteenth century? • He was the one original genius in the profession of Painting that England had known for the space of well-nigh a hundred years. It was Hogarth who, single-handed, with nought but his own stout will and sturdy independence to back him, restored to Art in this country something of that popular significance and interest which belonged to it in the days of the early Italian painters. Hogarth was, in fact, the creator of the present British School of Painting. Art was at its lowest ebb in this country when he led the way back to Nature. A marvellous inventor, a consummate physiognomist, and an admirable artist throughout, he overthrew long-time tradition, and refusing to be bound by the conventionalism which had already enwrapped, and threatened to smother the art-genius of England, boldly struck out a path for himself. In that path he laboured unceasingly, producing from time to time splendid evidence of his masterly skill and inventive power, and discovering the way to that fertile ground in which the most vital and vigorous spirit of English Art has since manifested itself, that of domestic incident and dramatic story. • Hogarth was the first English painter who consciously appealed to the people at large. As Thackeray has written, "His art is quite simple, he speaks popular parables to interest simple hearts and to inspire them with pleasure, or pity, or warning and terror. Not one of his

tales but is as easy as 'Goody Twoshoes;' it is the moral of 'Tommy was a naughty boy and the master flogged him, and Jacky was a good boy and had plum cake, which pervades the whole works of the homely and famous English moralist." And, pertinently adds the genial essayist, "if the moral is written in rather too large letters after the fable, we must remember how simple the scholars and schoolmaster both were, and like neither the less because they are so artless and honest." Hogarth was no imitator, but a painter born, loving his calling so well, that as a boy he would leave his play to watch a neighbouring tinker at work, and at every possible opportunity was engaged in making drawings. It is related that he learnt the alphabet by copying the letters, and his exercises at school, as Hogarth himself has left on record, were more remarkable for the ornaments which adorned them than for the exercises themselves. He spared no pains, and left no effort untried, to perfect himself in his art, depending on his own true genius alone for help and advice, eschewing the guidance of the expounders of the mysteries of the old pictures, and resolving to stand or fall by his own belief in the affinity of Art to Nature.

We need not further stay to inquire into the qualities and history of Hogarth. A man of such strength of will and determination of character must needs have risen to importance in any profession. Hogarth rose to be in the front rank of his. The results of his labours are, as every one knows, now to be found among the most valuable and interesting examples of the English School in the national collections. But, as pertinent to the subject-matter of this introduction, we may ask what was the sort of encouragement that Hogarth received to paint those masterpieces of graphic representation which remain to this day, probably,

the most truthful and complete pictures of the manners and even the thoughts of the past century of which this country is possessed. His marvellous pictorial comedies—those admirable works on canvas which have the “teeming, fruitful, suggestive meaning of words” positively went a-begging for purchasers. The “Strolling Actresses,” a wondrous picture, as Mr. Cunningham justly calls it, “of which the wit and the humour are without end, and where into the darkest nook the artist has put meaning, and there is instruction and sarcasm in all that he has introduced,”—this masterpiece was sold to the wealthy Beckford for a matter of £27; to be quite accurate £27 6s. The rich citizen alderman, who seems to have had as little knowledge of Art as his august majesty King George the Second, on reconsideration of his purchase arrived at the conclusion that too much had been paid for this picture, and returned it to the artist. In 1745, Hogarth sold this, and eighteen others of his best pictures—the paintings of “The Harlot’s Progress,” the “Rake’s Progress,” and the “Four Times of the Day,”—for £427 7s., or at the rate of a little more than £22 a-piece. Such were the rewards of labour offered and accepted—it may be admitted oftentimes accepted with considerable repugnance—by the only artist of whom, at that period of her history, England had any reason to feel proud. And yet these pictures were sold by auction, realizing all the advantages which competition affords. Five years later, namely in 1750, the “Marriage à la Mode” series of paintings were disposed of. There were only two competitors for this priceless work, which now adorns the walls of our National Gallery. A bid of £110 (which the purchaser, Mr. Lane, generously made guineas) secured the possession of these invaluable works of art, the frames enclosing which, with

delicious irony we are told, were valued at four guineas each. These six *chef-d'œuvres* of Hogarth's pencil were, therefore, valued by the public of little more than a century ago at exactly one hundred times less than the sum which was given a short time since for a single portrait by one of his most eminent contemporaries. So much for the estimation in which the Art of Painting was held by our English forefathers of the last century.

But if we imagine that the leading artists of Hogarth's day fared better at the hands of the public than did that illustrious painter we are mistaken. The labours and skill of Hogarth's early contemporaries were as little appreciated then as the skill and workmanship of their successors of the present are valued beyond precedent, we had almost written beyond belief. Richard Wilson, the great creator of English Landscape, the English Claude as he has been not inaptly designated, was only saved from the most miserable dependence by the pittance he received as librarian of the Royal Academy. He displayed his grandest poetic landscapes to the public in vain. Few applauded, and still fewer bought. Crushed by the apathy of his friends, and ruined by the ignorance of the more wealthy of his countrymen, he had to turn to the pawnbrokers for bread, and to paint sketches at half-a-crown a-piece to repay the sums which he had borrowed. Yet this same Wilson was a rare artist. In his degree, indeed, he was as great an artist as Hogarth, whose manner of study he followed, and whose independent spirit he somewhat imitated. Edwards in his "Anecdotes of Painters," says of Wilson:—"He did not waste his time nor subjugate his powers to the unimproving drudgery of copying the pictures of the old masters, but contented himself with making his observations upon their works, and after-

wards confirming those observations by studies from Nature." The result of his painstaking efforts was that "he struck out a manner both of execution and design which was classical, grand, and original." The circumstances of his latter life are too painful to dwell upon. With extreme difficulty paying the rent of a single room; finding it hard case to provide the cost of his rough painting materials; saddened by the consciousness of being neglected, and all too forgetful perhaps of the respect due to himself and the profession he followed, Richard Wilson died, neglected and forgotten, at a little village in Denbighshire. His fame is now so secure that the sale in London of a good example from his pencil would attract representative connoisseurs in Art from all parts of the country. And was the experience of Gainsborough at the particular period of which we write anything more inspiring? Did he receive that measure of appreciative encouragement which, if seasonably bestowed, might have enabled him the more vigorously to display his rare and brilliant powers of painting in the direction in which they are acknowledged to have shone with unrivalled splendour? What was the testimony of Sir Joshua Reynolds as to Gainsborough's skill as a painter of Landscape? He declared him to be the greatest artist in that department of Art of his day. Gainsborough threw his whole spirit into the painting of Landscape. He loved this part of Nature as he did the woods, vales, and streams, and breadth of heaven of which it is composed, and he made it the most cherished subject of his study and artistic skill. It may be a matter of dispute whether Gainsborough excelled most as a painter of Landscape or of Portrait; but one thing is certain, that as far as his own predilection went, he gave his best energies to, and exercised his highest faculties as an

artist in 'perfecting himself in the school of Landscape painting. And yet we have it on record that the great people who wooed Fame in sitting to Gainsborough for their portraits were wont to pass to his studio through "a lane of unsold Landscapes." We have written sufficient to indicate the position of the Art of Painting in England about the middle of the last century, when, as Hogarth sarcastically wrote, "Portrait painting was the only flourishing branch of the high tree of British Art," and people had not yet learned to consider its purpose beyond the narrow view of a personal or selfish exaltation.

To the generous assistance of West, and the no less generous devotion and learned eloquence of Reynolds, we must always remain primarily indebted for that manifestation of a loftier regard for Art in this country, which latterly has made such astonishing and rapid progress." By enlisting the patronage of the Crown for an institution which at this time is the exponent of British Art, and by devoting a share of their best energies and talents to its service, these gifted men wrought that change in the public taste and sympathy, which afterwards grew so effective in defining and upholding the status of the British School of Painting. Hitherto the art taste of the public had run wild, its cultivation had become neglected through the want of proper opportunity and place for comparing and noting the points and progress of the work of English Artists. It was not until West and Reynolds undertook to perfect the work which Sir James Thornhill and Hogarth had begun, that the public of London had any facilities given it for examining, outside of the limited view of the studios, the paintings of Englishmen. For long years the sentiment had prevailed in this country that Art was no affair of the State, that it had no sort of

interest for the governing power, or indeed for the public at large ; and it was, of course, left to those most immediately interested in the subject to found some institution which might benefit Art, and at the same time enlist the sympathies and respect of the public. It would be of no interest here to follow the praiseworthy attempts made by the artists of Hogarth's time to found an Academy of Art in London, nor to discuss the dissensions and jealousies which in his day were mainly instrumental in sapping its foundations. Suffice it to say that in the year 1760, the year of the demise of George the Second, the artists of London felt emboldened to open an exhibition of paintings in the great room of the "Society for the Encouragement of Arts, Manufactures and Commerce, opposite Beaufort Buildings," in the Strand. Encouraged by unexpected success they, next year, again exhibited under the title of "A Society of Artists associated for the Relief of the Distressed and Decayed of their own Body, their Widows, and Children." It may possibly interest some to read an account of the first year's financial operations. It will at least serve to show that the public simply required attention drawn to the subject to show its quick appreciation of English Art. The account runs as follows:—

6,582 catalogues at 6d. each produced	£164 11 0
Expenses incurred by the exhibition	£58 12 6
Bought 100 3 per cent. consols. ...	82 2 6
Balance ...	£3 16 0
	————— £164 11 0

The exhibitions thus begun, were continued with varying favour from the public—first in Spring Gardens, and afterwards in Pall Mall, where, on the 1st of June, 1767, George the Third and his Queen visited the gallery, and made the

substantial donation of £100 to the funds of the Society. This thoughtful act of the sovereign being reported in the journals of the day at once had the effect of setting the tide of fashion in the right direction, and so of inaugurating the success of those annual exhibitions in London, which have so largely tended to increase that love for the Fine Arts which is now happily one of the characteristics of our national education.

The simple details of the origin of the Royal Academy will furnish the best outline of the rise of that notable exhibition of paintings which yearly advertises to the world the present status and advancement of the School of English Painting. Like other, and more carefully constituted associations, the "Incorporated Society of British Artists" (which sprang from Hogarth's Society) was not without impracticable men among its members. These gentlemen, by their unfortunate dissensions with their colleagues, drove into secession nearly all the more important members who had originally belonged to the Incorporated Society. It was about this time that Benjamin West was beginning to attract notice in this country by his splendid attempts to revive the scriptural epic in painting in all its beauty of form, and divinity of expression. Happening to be at the palace one day with a sketch for the picture of "The Departure of Regulus," which he was painting for Archbishop Drummond, the King, who admired West's personal qualities as much as his skill as a painter, fell into conversation with him upon the relative merits of the cases produced by the opposing factions of artists. His Majesty declared that he would most willingly patronize any association that might be fairly calculated to improve the then condition of the Arts in England. Taking advan-

tage of the opportunity thus offered, Mr. West urged as a first and essential step the creation of a Royal Academy of Art, under the patronage of the Crown. It is known how warmly and generously George the Third responded to this suggestion. The Royal Academy was forthwith instituted under the King's patronage, one of the primary objects for which it was formed, as set forth in the artist's memorial to the King, being "the establishing of an annual exhibition open to all artists of distinguished merit, where they may offer their performances to public inspection, and acquire that degree of reputation and encouragement, which they shall be deemed to deserve." The first public exhibition was held in 1769, and it was an unqualified success. It comprised the works of fifty artists, thirty-three of whom were Royal Academicians, and the rest casual exhibitors. From that year to the present, the public has been chiefly indebted for its knowledge of the works of leading English artists; for its acquaintance with the development and progress of the English School of Painting; for the opportunity of becoming familiar with the characteristics, merits, and beauties of English Fine Art generally, to the annual exhibition of the Royal Academy. It has been mainly through its instrumentality that people have learned to regard with appreciation the peculiar genius and humour of Hogarth's pictures; to acknowledge with reverence the supremacy in portraiture of Reynolds; to dwell with delight on the superlative charms of the art of Gainsborough. But for the facilities which this annual exhibition have afforded the public, the glories of Turner's landscapes might for many a long year have remained hidden to the great mass of the people, and the precision of Wilkie's pencil been as a thing unknown. It helped to create the

reputation and establish the fame of such artists as Northcote, Romney, and Lawrence, Gartin, Leslie, and Constable, Mulready, Collins, and Maclise, Stanfield, David Roberts, and Edwin Landseer; and to the discriminating and learned judgment of its promoters and their successors, the country chiefly owes it that she is now so worthily represented in the galleries and cabinets of Europe. Our Reynoldses and our Gainsboroughs, our Romneys, and our Lawrences will now, as Lord Beaconsfield has said, hold their own beside the best examples of the great portrait painters of Flanders, Spain, and Italy: while in the interesting department of Landscape, the English School has long been considered unrivalled. If we add that, within recent times, the country has developed a school of artists, already famous for the dexterity and skill with which they contrive to illustrate on canvas the pleasantries and pathos of the common incidents of life, we submit that enough has been said to show that the birth of the nineteenth century heralded a complete change in the condition and prospects of English Art. These became better and brighter, and more auspicious as the century advanced; and in our day we are witness of the beneficial influence of that change in the rapid progress that the Art of Painting has made and is yet making in England to the point of excellence which, we may trust, foreshadows perfection. It would be too much, perhaps, to affirm that this desirable state of things was entirely brought about through the influence of the annual exhibition of the Royal Academy; but that it has largely contributed to do so, by educating the public taste to a correct appreciation of English Art, few, we think, will be prepared to gainsay. No more effective help, at least, could have been rendered the public towards forming a just esti-

mate and true comprehension of the value of a National School of Painting than the Exhibition which yearly, from 1769 to 1877, has been held under the direction of the Royal Academy. We shall not attempt to follow its successful history through so great a space of time, nor to dwell even for a limited while upon the wealth of excellent paintings it has given to the world in that period. We may be permitted, however, to remark that one of the most important services it has rendered the country has been in the example which it gave to others to promote and establish similar exhibitions. Perhaps the most effective means which could be devised to keep alive an interest in the Fine Arts are to be found in frequent exhibitions of the works of living artists. By such exhibitions the energies of the artist are advantageously stimulated, and the taste of the public is improved; and, it may be added, the more extensive are the means of comparing the points of merit in the works of different artists, the more perfect will that taste become. London, perhaps, above any other city of Europe, furnishes the most opportunities and facilities for exercising the faculty of comparison in relation to Art, and so of estimating the degree of progress that Art makes in the world at large. Besides the class of exhibitions which may be called national, by which we mean those exhibitions held under the immediate direction of the two Water Colour Societies and Society of British Artists, there is a number of others which bring under notice of the public the works both of British and Foreign artists. Some of these are so excellent that they merit classification among the best Art exhibitions of London; all discover an amount of judgment, discretion and taste in the works collected, that the most exacting even cannot fail to derive some pleasure and benefit from a study of the examples shown.

The object of this Handbook is to direct attention, first to the most prominent exhibitions of the works of English artists (excluding the exhibition of the Royal Academy, but including the splendid collection of pictures on view at the Grosvenor Gallery) open in London to the public during the months of May, June, July and August, 1877, and next to those which bring before the public examples from Foreign Schools. No attempt at criticism will be found in its pages. Its main purpose is to give such information as shall enhance the value of a visit paid to these Art Galleries, and perchance to direct the visitor to the things of most interest in themselves. If it succeeds in effecting either purpose the object with which it was written will be amply served.

The Editor has to express his grateful acknowledgments of much generous assistance rendered by artists and others, both in the way of providing sketches of exhibited works and offering suggestions and advice while this Handbook was passing through the press. His thanks are specially due to the Secretaries of the two Water Colour Societies; to Mr. Clint, the President of the Society of British Artists; to Mr. McNair, of the Dudley Gallery, whose kindly co-operation in helping him to make mention of the Exhibition of Works in Black and White was most cheerfully accorded; and to Sir Coutts Lindsay, for his generous permission to make the sketches of the pictures in the Grosvenor Gallery. To each and all of the proprietors of the other galleries mentioned in this book, the Editor desires to express his thanks for much courteous consideration. For the active assistance of Mr. Walter Wilson, of the Institute of Painters in Water Colours, Mr. Watkins, and Mr. Arthur

Robertson, the artists who made the sketches of the various pictures herein reproduced, he is also much indebted.

The importance of publishing the Handbook within as short time as possible after the Spring openings of the Exhibitions has, unfortunately, prevented the illustrated notices of many excellent works which had been selected in the Water Colour Galleries and Gallery of the Society of British Artists from appearing in its pages. The Editor has only to express his regret at this unavoidable omission, and to promise in future editions that the importance and merits of all the principal works exhibited from time to time in those Galleries shall be properly accounted for. It is intended that this Handbook, which it is hoped may become an acceptable record of the more noteworthy pictures yearly exhibited in London outside of the galleries of the Royal Academy, shall be published twice annually—namely, as soon as possible after the opening of the Spring and Winter Exhibitions.





ART GALLERIES

THE SOCIETY OF PAINTERS IN WATER-COLOURS.

5, Pall Mall East, S.W.



O this Society belongs the distinction of having formed, and maintained in honourable esteem for the space of more than half-a-century the British School of Water-Colour Painting, to which department of Art it stands relatively in the position that the Royal Academy does to the Fine Arts generally. In 1804, at a time when painting in water-colours was beginning to develop new and extensive powers, and to acquire something of special repute in this country, certain artists determined upon forming an association to obtain proper consideration from the public for this new and beautiful branch of art-work. Conspicuous among those who gave support to the movement were such well-known painters as Gilpin, R. Hills, Glover, and Holworthy; Copley Fielding, Havell, and Nicholson; N. Pocock, Pyne, Rigaud, Shelley, and the two Varleys, and Wells, and the main object to which they directed their attention was the promoting of an annual exhibition in London of Sketches and Studies in Water-Colours. The utility of such an exhibition, it was claimed by the promoters, would be evident in the special influence it must have in forwarding the Fine Arts, by bringing to pictures the advantage of public criticism, and also by furnishing to artists the opportunity of comparing their own works with those of their contemporaries in

the same special school. In the early part of the present century pictures in water-colour seem to have been rigorously excluded from the gallery of the British Institution, and from all other public Art-Exhibitions in London. This, in the main, was the result of a prejudice which in the younger days of the Society was greatly detrimental to its success, and which it felt impelled, in self-defence, to notice in a preface to one of its catalogues. "As the beauty and power of water-colours are incontrovertible," states this preface, "an opinion was industriously spread abroad that these qualities were evanescent, and the material in which these works were executed so frail, and perishable, that the talents of the artist were rendered useless by the ephemeral nature of his productions. Such failures which occur in the infancy, or experimental stage of the Art might appear to the superficial observer to justify these objections; but," continues the preface, "no philosophical reasons ever were, or could be, adduced against the possibility of producing by means of water-colours pictures equal in beauty and permanence of colour, as well as durability, to those executed in oil." This statement is supported by a reference to the Cartoons of Raphael, which, "executed on paper, in water-colours, had already lasted over 300 years without being much indebted to the conservative care of their successive owners;" and incidental notice is taken of "the excellently preserved 12th and 13th centuries MSS. in the King's Library at Paris, of which the materials are all similar to those now used in water-colour paintings." Nevertheless, at first, the Society seems to have suffered materially from this prejudice, so much so that at length it was tempted into admitting pictures in oil, portraits, models, and miniatures to the annual water-colour exhibition. These additions, however, do not seem to have brought any brighter prospects, and in the year 1821 the Society reverted to its original plan of confining the exhibition to works in water-colour executed by members of the Society only. From that time to the present the history of the Society of Painters in Water-Colours has been one of well-merited and continuous prosperity, which it may be hoped will increase in proportion as the Art-education of the country becomes more extended and cultivated.

The collection of drawings in the present (the Eighty-eighth) exhibition of the Society is one of considerable attractiveness, presenting many charming and admirable

examples of English artists who most excel in the School of Water-Colour painting. Following the official catalogue, we take leave to make mention first of a drawing "on the line" just inside the door to the left on entering:—

2. The Last Glimpse of the Setting Sun. *S. P. Jackson.*—A thoroughly carefully-painted piece of coast scenery with good sky effects—the sun just on the dip of the horizon throwing its glorious golden rays upon the placid surface of the sea. The tide is on the ebb, leaving a foreground of sandy cove with rocky boulders wet with the spray of the receding tide. Mr. Jackson has reproduced with much truthfulness an evening summer scene familiar



THE LAST GLIMPSE OF THE SETTING SUN.

S. Jackson.

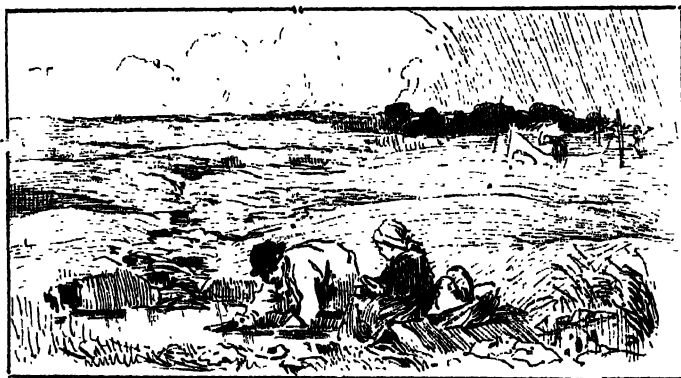
to all who have studied and can appreciate the never-wearying lessons of Nature by the sea.

6. A Group of Cattle near the River Parrett, Somerset. *H. Brittan Willis.*—Is certainly a picture which deserves notice. A pleasant study of a lazy herd. The cattle are excellently drawn and coloured, and the distant peep of landscape along the line of meadow is effective, and boldly filled in.

8. Marston Moor. *Sir John Gilbert, R.A.*—In this picture we have a chapter of history most vividly described. The victorious cavalry of Cromwell, having routed Rupert's dragoons, is bearing down and crushing into fragments the regiments of infantry which vainly endeavour to restrain them. The masterly treatment of the horsemen mingling

in *mêlée* with the broken foot-soldiers—who, in sheer despair, are depicted grasping at the harness of the troopers—is beyond all praise. The ground appears to be broken, and a gravel pit seems to open itself in the immediate foreground. The infantry, aware of this asylum, are endeavouring to escape from the swords before which (to quote Cromwell's letter regarding the battle) "God made them as stubble."

21. *Idlers.* *R. Thorne Waite.*—A boy and girl resting by a brook, which, in a scarce traceable course, runs through broken, undulating fields to a pool in the foreground. The boy launches a miniature boat, while the girl, from the contents of her basket, contrives an impromptu picnic. A



IDLERS.

R. Thorne Waite.

knoll of trees covers in a few cottages in the distance, where a housewife is occupied in preventing some mischievous pigs from damaging a heap of clean linen. The picture is full of light; fresh and true in colour, careful in drawing, and broad and skilful in treatment and execution.

26. *A Gale on the North-east Coast of Arran.* *Francis Powell.*—A masterly drawing of an angry sea breaking-in upon a rugged line of coast. The heavy wave in the immediate foreground is marvellously handled, and the clouds hanging over the tempest-riven water are equally fine.

32. *The Capture of a 32-Pounder.* *Birket Foster.*—Some village children playing around a 32-pounder, probably a signal gun, belonging to a coastguard station on the

southern coast of England. One urchin has clambered upon the cannon and sprawls upon it crosslegged. A girl has seated herself upon the gun, and another is about to join her; two or three other children being equally anxious to get up. Even the rough dog seems as if he wanted to join in the sport. In the distance a headland of white cliffs runs out seawards, and the blue sea itself stretches away to the horizon; the tide is out, leaving a long dark patch of seaweed exposed near the shore below in the middle distance. In the immediate foreground a pile of shot, a basket, a spade, and the dog before mentioned, are effective accessories beautifully painted in.

46. The Elopement Detected. *J. D. Watson.*—A figure-subject of strong dramatic effect. The lady, disguised in male attire, is depicted in the act of being discovered by her too cunning duenna, who is tearing a scarf from the face of her charge. The dismay caused by the *dénouement* is evident. The baffled lover skulks behind a tree, and in the moonlight beyond are the horses which should have carried the couple away.

63. Winter Twilight.—A Black Frost. *C. Brancwhite.*—A capital piece of landscape and fine sky effects. The sun is setting in glorious crimson and gold behind the leaden-looking clouds of a wintry sky. In the foreground we have the frozen water of a canal, cracked and broken by the boats which have struggled through it up to the gate of the lock beyond, where the boatmen have made all snug for the night. In the middle distance the farm folk are plodding homewards. The canal winds on past the lock, and a cottage with a belt of leafless elm trees, to the rough moorland beyond. It is a good picture of a winter evening, very fine in treatment, yet boldly worked.

64. A Golden Swarm. *E. K. Jolyson.*—One of the masterpieces of the exhibition; a very marvel of executive skill, and lovely in effective display and combination of colour. The artist presents us with a garden scene lighted by the mid-day brilliance of a midsummer sun. In the left of the picture we have an old gardener (the drawing excellent and full of character) seated on a wheelbarrow, preparing to assist in the imprisonment of the "golden swarm" of bees which is overhead. Young ladies, in dainty summer costume, take active part in alluring the swarm to the hive. The great charm of this picture is its wealth of colour. The

figures, flowers, and plants which are introduced are painted up to the highest pitch of natural beauty and brilliance.

65. Decorative Treatment of Modern Subject.—The Business of Pleasure. *Edwin Buckman.*—The Society is to be congratulated upon the accession of this artist to its ranks. An excellent and worthy illustration of Mr. Buckman's peculiarly instructive and interesting art. A party of itinerant showmen on a road on business bent. The artist has accurately reproduced an incident in the life of to-day, albeit that we of the city can realize but little of its pleasing interest. The country high-road has evidently



A GOLDEN SWARM.

E. K. Johnson.

furnished the painter with the theme for his picture, and he shows us an exact representation of a party making for a village fair—the Italian hurdy-gurdy woman and the lad with the tambourine; the Punch-and-Judy man and the travelling acrobat (a most masterly production), with the familiar owner of "Aunt Sally," which is stowed away in the accustomed "coster's" donkey-cart, bringing up the rear. We have no space to enlarge upon the importance of Mr. Buckman's method, which deserves more than mere passing attention as a unique and skilful attempt (which deserves success) to introduce novelty into the decorations of our public places and private dwellings.

82. The Plough. *Arthur Hopkins.*—A capital picture of a team of horses working at the plough. The team comes straining up a bit of a hill, each horse at work, and each a separate study; the ploughman and driver are well painted. Note also 104 by this artist.

109. A Street in Cairo near the Coppersmith's Bazaar. *E. A. Goodall.*—Will be especially interesting to Eastern travellers; the picturesque effect in the narrow irregular street is beautifully rendered, and the tone and general colouring of the picture are most pleasing. See also Nos. 27, 145, 211, and 256.



65.

BUSINESS OF PLEASURE.

E. Buckman

112. The Guide. *Sir John Gilbert, R.A.*—Among the many excellent contrivations which the artist has made to the Society's exhibitions this must always hold a prominent place. Emerging from the cover of a forest, a guide points across a valley indicating the "embattled tower and hamlet grey," for which the leader of a band of armed men is anxiously looking. The guide—some raw country lad—rides in front of two knightly warriors of the mediæval period, so dear to Sir John Gilbert's pencil. These appear to have pressed on before the rest of their party, whose spear and halberd heads can be seen glinting in the forest gloom as the soldiers draw near the opening. The weather-beaten, keen-eyed face of the elder knight contrasts admirably with the ruddy, jovial countenance of his companion. The horses are drawn in the vigorous manner peculiar to the artist, and the picture is worked out with infinite skill.

139. The Old Men's Gardens, Chelsea Hospital.
Mrs. Allingham.

"On the east side of Chelsea Hospital is a space of ground divided into about 140 little garden-plots, assigned to the same number of old pensioners, each of whom follows his own fancies in the matter of gardening. They are a pretty sight on a fine summer's evening, these 'Old Men's Gardens'; here and there an aged warrior stooping to pluck

up a weed, or tie a straggling pea to its rod, or pick a nosegay, perhaps for some child who stands expectant. But in fact the flowers are much oftener sold to visitors than given away, and a good-sized bunch for a penny, bright and fragrant, is not dear. The evening sun lights up the red walls of the hospital, within whose chapel hangs many a tattered war-flag; and if you peep through the Northern railing of the garden, you see crowded headstones and the names of men who after passing through the smoke and fury of battle, found rest here for their bones. But the graveyard is no longer in use."—See "Green London," in *Fraser's Magazine*, April, 1874.



139.

THE OLD MEN'S GARDENS.

Mrs. Allingham.

One of the works by which this present Exhibition will be remembered, and entitling the name of the artist to be inscribed (if it has not already been so) on the roll of painters of whom England has reason to be proud. The general outline of the subject is as follows:—Two young ladies, in dainty summer dresses, are waiting whilst a veteran pensioner ties together the posy of flowers he is about to sell to them. The group is marvellously drawn and as marvellously painted. The old Hospital fills in the background, and the middle distance is enlivened by groups of old soldiers and their visitors. There is a wonderful degree of careful study to be detected in the manipulation of the flower beds and little plots of vegetables; and the touches of bright colour

here and there introduced are delightful in their general effectiveness.

160. On the Banks of the Thames—What Sport?

J. Parker.—Much care and labour has been expended on this picture. A group of young rustics engaged in the pleasant pastime of angling, in one of the muddy tributaries of the Thames. The faces of the children are pretty and natural. The urchin digging his stick into the rat-hole is an admirable piece of drawing.



160.

BANKS OF THE THAMES.

J. Parker.

166. Something Interesting under the Umbrella.
H. P. Riviere.—A humorous little work, in which three dark-eyed beauties of Southern Spain are discussing some tit-bit of gossip under their umbrella. They evidently belong to the peasant class, and are engaged in the fruit market; the colours of the costumes have been cleverly harmonized, and the picture is decidedly attractive.

185. Morning after the Engagement off Florez, etc.
Oswald W. Brerly.—This painting, from an artistic point of view, leaves little to be desired; as a water-colour, it is a superb work. The exquisite softness of the sunrise, and the light it throws on the scene; the quaint hulls and rigging of the vessels; the sea calm, and full of lights and

shadows, and the battered hulk of the "Revenge" in the centre of the picture, form some of the salient attractions of this beautiful painting.

198. Driftwood. *Arthur H. Marsh.*—A group of fisher girls, laden with flotsam of the ocean, crossing a stretch of sandy beach, upon which a furious sea is beating. The drawing and grouping of the figures is excellent, and the effect of the blinding spray with the sweep of storm-laden clouds in the background, is well-conceived and thoroughly artistic.



198.

DRIFTWOOD.

A. H. Marsh.

203. Our City Herald of Spring. *E. Buckman.*—Another of this artist's well-drawn and artistic compositions.

205. Sommeraro. Looking down on Lago Maggiore. *Paul J. Naftel.*—One of the many excellent drawings which this well-known artist contributes to the present exhibition.

The present exhibition is very rich in landscape, want of space alone forbidding minute description; but special attention may very well be paid to the works of T. M. Richardson, H. Moore, Collingwood Smith, T. Danby, William Callow, and Edward Duncan. The foliage of Charles Davidson, and the sea pieces of Francis Powell are worthy of all admiration, as are those pictorial gems—the lovely drawings of Venetian scenery—contributed by Clara Montalba. Mr.

Edward Radford's pictures—Nos. 61, 194, 200, and 279—deserve careful study. As we have before intimated, we have been with great reluctance compelled to omit noticing in this edition several excellent drawings selected for the



205.

SOMMERARO.

P. Nastel.

purpose, and of which sketches had been procured, in order to secure the publishing of this handbook in season. There are nearly three hundred drawings in the catalogue, and as far as artistic merit is concerned, the present exhibition is certainly equal to any of a former season.

INSTITUTE OF PAINTERS IN WATER-COLOURS.

53, Pall Mall, near St. James's Palace.



THIS Society was founded in the year 1831, as "The New Society of Painters in Water Colours," a title subsequently altered to that which it now bears. The "Institute" may be considered as an offshoot from the parent society, whose constitution and rules it has somewhat followed. It is, perhaps, unnecessary to say that among the members of this important and flourishing association are many of the most prominent artists of Great Britain.

The present, the Forty-third Annual Exhibition of the Institute of Painters in Water Colours, is one of more than usual interest. There are altogether 234 drawings collected in the gallery, the greater number of which are certainly deserving of honourable mention, although we have been compelled to omit many that had been selected for special notice in these pages. Of those drawings which we have been able to find space for in the present edition we would desire to call attention to—

7. Highland Poachers. *Edward Hargitt.*—A landscape of considerable power, giving us a very charming view of Scotch scenery in the autumn. A group of red deer have come down upon a hill-side farm, and are tossing about, with their antlered heads, the oaten sheaves. The mist rolling down from the hills in the distance and the little bit of heather-clad land in the right foreground are exceptionally well painted; the perspective of the drawing also is most admirable.

Becoming notice should be taken of Mr. J. G. Philp's excellent sea-views, of which "A SILVERY MORNING" (17) is probably the best. As a study of atmosphere, and of the pearly-grey atmosphere sometimes met with off the coast about the Land's End, it is charming. Mr. Philp, who occupies a foremost position among the artists of the West

country, is exceptionally strong in knowledge of sea-form, and particularly of the turbulent ocean which dashes upon the rocks of the coast of Cornwall. See his "WHITE-WINGED PILOTS" (40), and the skilfully-handled "IRISH LADY—LONGSHIPS LIGHTHOUSE IN THE DISTANCE" (51). Each of these is an admirable example of water-colour art.

24. "**The last Purchase.**" *Seymour Lucas*.—Is a good picture of an æsthetic enthusiast gazing upon his last purchase—a picture placed upon a chair. The colouring is



• HIGHLAND POACHERS.

E. Hargitt.

good, and there is much talent in the composition; the face of the elderly connoisseur is capitally rendered. The visitor will, of course, not have passed by, without approving consideration, Mr. J. Aumonier's exceedingly clever "IN THE MELLOW LIGHT OF AN AUTUMN EVE" (19); nor will mere passing recognition be given to the genius and ability exhibited by Mr. Edwin Hayes, R.H.A. in "DUTCH PINKS RETURNING FROM THE DOGGER BANK" (27).

28. "**A ticklish Errand.**" *C. J. Staniland*.—A decidedly clever piece of humorous incident. A roguish boy, of seven or eight, is tickling the nose of a sleeping man-at-

arms, clad in morion, buff-coat, and gauntlets. The boy's sister looks on laughingly behind a neighbouring arras. This is all clearly told and pleasingly worked.

30. Grandfather's Darling. A Fisher's Home on the Zuider Zee. *T. Walter Wilson.*—Deserves special notice as a drawing of much excellence by an artist from whom, if we mistake not, much important work will surely come by-and-by. The Institute has shown good judgment in electing him an Associate. A cottage interior; an old



30.

GRANDFATHER'S DARLING.

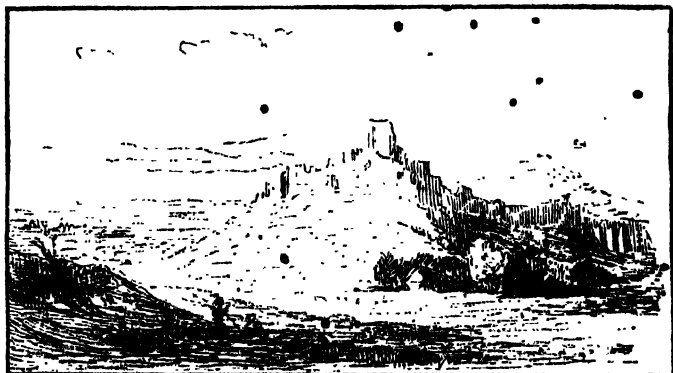
T. W. Wilson.

man scrambling on the floor at play with his grandchild, while two women, one young, the other old, look at the sport with lively interest. There is a great deal of character in the figures, and the accessories of the scene are skilfully given—witness the painting of the little bit of Dutch tiling in the fireplace. No less admirable is the same artist's "VOLENDAM UNDER A CLOUD" (82), remarkable as well for the truth of its atmospheric effect as for the picturesque nature of its subject.

A place of honour should certainly be given to—

38. "Here they Come,"—on the Derby Course.

C. Green.—A truly marvellous study of character. The artist gives us a view of a small section of the motley crowd which annually assembles on the Epsom Downs on the occasion of the great race of the year. The thrilling moment has arrived when the horses are expected to turn the corner into the straight. The crowd on foot surges up to the railings; even the policeman cranes forward as far as he can in the excitement of the moment, temporarily wrapt-up in the popular struggle for the blue-ribbon of the turf. The painting of the crowd is most masterly. We have portraits of the rough, the betting-man, and the well-to-do artisan; of a pair



161.

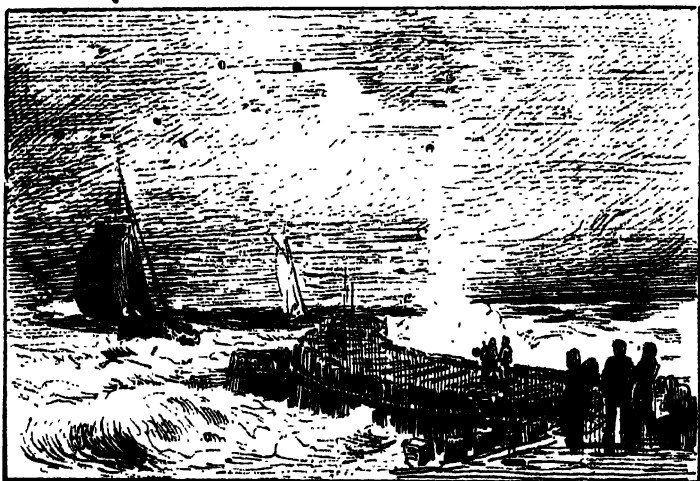
CORFE CASTLE.

H. G. Hine.

of lovers for a moment thinking of something disconnected with themselves; of two stalwart troopers of the Lifeguards, whose stature stands them in good stead on this occasion; of the spendthrift clerk, whose very life may depend on the race; and of a nigger minstrel who forgets his calling in the cry of "Here they come!"—besides a whole host of minor characters. The distant background is filled in with the canvas booths of the strolling performers, and the crowd about the rising ground stretches down to the middle distance, where a game of "Aunt Sally" is going on, heedless of the great race and public excitement. Nearer the foreground there is a drag, and nearer still a brake tenanted by a pretty group of gaily-dressed young ladies with gentlemen

in attendance. The artist has caught the spirit of the scene most cleverly. The picture is truthful, full of animation, and humorous without exaggeration.

45. Important News. *Hugh Carter.*—A priest reading a paragraph from a newspaper to a young Breton peasant; the man is wounded, and the impression conveyed is that the news concerns him in some kind, maybe touching some fray in which he has had a part. The light and shadow in this picture have been admirably handled. See also this artist's "VILLAGE COBBLER" (70).



72.

ENTRANCE OF THE SCHELD.

Walter W. May.

Of five drawings, Nos. 50, 152, 161, 229, and 231, probably the best is the first:—

50. The Weald of Sussex, near Lindfield (*H. G. Hine*), which is certainly one of the finest pieces of landscape in the Exhibition, full of the most delicate gradations of tone and colour, thoroughly picturesque in view, and in perspective admirable to a degree. Very charming indeed is "CORFE CASTLE, DORSETSHIRE."

In No. 69 will be found an example of extraordinary finish as well as of high artistic ability. A drawing by *Mrs. J. Wolff* of an osprey carrying off a huge pike from a water-hole

in a frozen mere, while two other ospreys, on a withered stump hard by, note the good fortune of their fellow. See also No. 227. Mention should also be made of Mr. J. W. Whympers "IN RICHMOND PARK" (70).

The exhibition is specially strong this year in illustrations of Dutch scenery, both on the land and seawards. Of the exhibited views of the always interesting low-lying coast of Holland from the sea, the best, perhaps, is Mr. Walter W. May's:—

73. Entrance of the Scheldt—Pilot-boat running for the Port of Flushing. A bluff-bowed Dutch craft running in on the port tack, and lowering her mainsail before a heavy gale. Mr. May has managed the turbulent mass of water on the lee side of the jetty extremely well. Very spirited, also, is his handling of the slashing sea which breaks over the farther end of it. The heavy black clouds away in the distance, with the gleam of light on the horizon, are admirably done. As a study of perspective, we claim attention for the steamer passing seawards. Note also this artist's No. 22.

More than mere passing notice should be taken of the four following excellent drawings:—

75. The Graces. *Aug. Bouvier.*—A picture of the three classic beauties, draped. The artist gives us three pretty faces of different types, and the posing is graceful.

84. "The Box at the Pantomime." *Mary L. Gow.*—A pretty study of a well-known scene.

96. An Algerine Barber. *Mrs. Elizabeth Murray.*—A very meritorious composition indeed. A little Arab boy undergoing his first "*khijāmut*," or head-shaving. He is delighted at the manly operation; his hands clutch his knees, and his toes are bent upwards with pleasure, whilst the lad's eyes glisten with the merriment he can scarce suppress. The figure, face, and attitude of the barber are inimitably good, and the background is well chosen.

98. Dr. Schliemann's Excavations in the Acropolis of Mycenæ. *Wm. Simpson.*—A drawing which will have more than ordinary interest at the present time, as well for its subject as for the skill with which it is done.

With keen regret, no doubt, at the untimely death of so admirable an artist, the visitor will view the late Mr. Valentine Bromley's charming drawing, "THE NEAREST WAY TO CHURCH" (103). The excellent drawing by Mr. Robert

Carrick—"EARLY MORNING" (106)—will meet with its proper share of attention, nor should the pleasant view of "HOLY STREET MILL, CHAGFORD, DEVON" (107), by Mr. John Chase, be wholly passed by without commendation.

The veteran treasurer of the Institution, Mr. John Absolon, is well represented by his highly artistic illustration of a well-known poetical aphorism :—

"Oh Spring, the youth of the year ;
Oh Youth, the spring-time of life."

A dainty piece of rustic love-making in truth. A youth, smitten with the tender passion, opens a gate, hat in hand, for his sweetheart, a blushing lassie of fifteen or sixteen. The boy is bashful, the girl coy, yet gratified. The idea is prettily worked out, though the subject savours more of the ideal than the real ; or it would be more correct, perhaps, to say, of those pastoral times unknown to our day.

137. Aaron Dodd, Tinker, Knife-grinder, and Gossip. *C. J. Staniland.*—A very fine example of water-colour drawing. The grinder is evidently a humourist, possibly a low-comedian ; at all events he is popular, for around his wheel a little group of admiring friends is gathered. The faces are carefully studied, and the whole picture evinces skilful working.

149. Ave Maria. *James D. Lintoy.*—This is one of the most important, if not altogether the most excellent contribution to the present exhibition. An old beggar (a most masterly piece of drawing) displays a carved figure of the Holy Mother and Child to three rough but reverent soldiers in some old guard-room or inn of a bygone age. The costumes of the troopers, who seem to be of the period of James the First, are painted in most finished style, and their grouping and the several expressions of each are excellent. While the attention of the soldiers is engaged, the beggar's grandchild collects such scraps of food as a comely young woman, possibly the wife of one of the soldiers, or maybe the hostess of the inn, can give her. The display of character in this drawing is admirable.

163. Skirts of a Wood with Timber-Clearing South of France. *R. Bearis.*—A couple of oxen, painted in a masterly manner. The oxen are dragging a heavily-laden timber-cart. The surroundings of this scene are beautifully filled in.

167. Music hath Charms. *H. B. Roberts.*—An amusing composition showing a plough-boy seated on a rail in a donkey's stable, playing the pandean pipes.

172. Boudoir of Claude, Queen of Francis I. in the Chateau of Blois. *John Chase.*—A piece of effectively-painted interior. The light streams in from a quaint window and illumines the apartment, which is rich in carving, colour, and mediæval furniture. The tapestry on the walls and curious armorial devices over the mantel; the old fire-dogs in the fireplace, the carpet, and general peculiarities of



149.

AVE MARIA.

James D. Linton.

the room are all painted with the most scrupulous accuracy and attention.

195. Lady Godiva. *Edward H. Corbould.*—An exceedingly good picture of a well-known interesting legend—the legend of Coventry very tastefully rendered. Lady Godiva, surrounded by lady attendants, two of whom are leading the palfrey nobly caparisoned for his dainty burthen, proceeds on her mission of intercession. The deserted street is as quiet as at dead of night, and only fantastic gables, weird buttresses, and other grim stone-work look upon the exquisite form of the devoted lady. The colours of the group of

attendants are happy in the extreme, and the whole composition is strikingly beautiful.

It would be impossible to describe the many landscapes, for the gallery is unusually rich in that branch of water-colour art. The drawings sent by J. H. Mole, J. C. Reed, Harry Johnson, J. W. Whymper, L. J. Wood, and W. Wyld, are very excellent. Miss Marian Chase contributes some well-painted flower studies, in which branch Mrs. Duffield is also strong. Of his several praiseworthy works, besides the one already mentioned, No. 46, "OUR VILLAGE GENIUS," is the best picture contributed by H. B. Roberts - a rustic lad sketching a very miserable-looking puppy "from life."

SOCIETY OF BRITISH ARTISTS.

Suffolk Street, Pall Mall, East.



THE first exhibition of this Society, which is incorporated by Royal Charter, took place in the year 1824, and the objects for which it was instituted are, perhaps, best explained by quoting the preface to the catalogue of the pictures issued for that year. This preface runs as follows:—"The great increase in the number of artists since the foundation of the Royal Academy by our late revered monarch, having rendered the rooms of that valuable national school inadequate as a place of exhibition for the numerous works of Art annually sent for this purpose, and the British Institution (the only public place of sale) closing its exhibition of Modern Art early in April, in order to diffuse a more general taste for the Fine Arts, by an annual display of works of the old masters;—a large body of artists have been induced, under these circumstances, to form themselves into a society for the erection of an extensive gallery for the Annual Exhibition and Sale of the Works of Living Artists of the United Kingdom in the various branches of Painting (in oil and water colours), Sculpture, Architecture, and Engraving, at the period when the tasteful and opulent are usually resident in the metropolis, viz.: during the months of April, May, June, and July."

In purchases and commissions the first exhibition seems to have produced a sum amounting to nearly four thousand pounds, and the receipts at the doors so greatly exceeded the demands of the year, that the Society was encouraged forward on that path of prosperity which it has ever since continued in, as much, it may be said, to the public advantage as to its own. An average of 900 pictures exhibited in the summer season has been steadily maintained from the initiation of the exhibition, thereby tending greatly to enlarge and improve a taste for the

Fine Arts. In its construction the Society may be considered the most liberal of any exhibiting body of artists in London. The number of members is not limited, a certain amount of talent alone being required to ensure election. It is supported by the money taken at the doors and by sales of catalogues; by a percentage paid by members and non-members on the sales of pictures; and by annual payments made by members only, to which may be added the interest derivable from a small funded property. All British artists are invited to send their works for exhibition, and no charge is made to any in this respect unless sales take place; members of the Society, as aforesaid, being alone answerable for a small annual payment.

The Society seems to have done almost more than its fair share towards helping to further the interests of Art in this country. Some years ago it established schools for the study of drawing and painting, which were exceptionally well-appointed, and offered at a very trifling payment considerable facilities to art-students for study. An appeal seems to have been made to the public to help forward this idea, but without apparent success, the Society maintaining the schools for some time at a loss of money, and sacrifice of labour to the members who gratuitously taught in them, until perforce obliged to give the schools up for want of adequate support.

The catalogues of the Society of British Artists discover the fact, that some of the most distinguished artists of the English School have contributed to its periodical exhibitions. In the first exhibition, that of 1824, we find Uwins, Clarkson Stanfield, David Roberts, Northcote, P. Nasmyth, Linton, Lance, Glover, Heaphy and Hosland contributing to its success; and every year since that time has shown a remarkable addition to the talent and artistic ability of the association.

The following are among some of the more noteworthy pictures in the present, the Fifty-fourth Annual Exhibition, which has now been open to the public for some weeks. For this reason we content ourselves with but the briefest mention of pictures whose merits must have been already sufficiently recognized. The numbers are taken from the official catalogue, and run from the left on entering the principal room.

3. One of England's Daughters. W. Stevenson.—A

finely-painted portrait of a handsome girl standing out boldly from a dark back-ground. The left hand holds the skirt of her dress, just sufficiently high as to afford us a peep of a tiny blue-ribboned shoe.

7. Evening on the Thames. *George Cole, M.*—An admirable representation of a misty sunset. A picture of great merit throughout.

8. On a Visit to the Upper Proprietors. *H. L. Rolfe.*—A very skilfully-painted representation of a salmon leaping a fall, in the artist's usual finished style.



36.

CORNER OF A STUDIO.

H. Caffieri.

10. Sunset. *H. W. B. Davis, A.R.A.*—An excellent piece of landscape. Life-like cattle “winding slowly o’er the lea” as the sun sets behind the hill. The real appearance of the cold gloom at the foot of the hill-side in the left of the picture will especially attract attention.

28. View near Ghatham.—Misty Morning. *H. T. Dawson, jun. M.*—Is a picture deserving high praise for its judicious and skilful distribution of colour.

36. Corner of a Studio. *H. Caffieri.*—Deserves notice for the care bestowed in the drawing.

A young lady seated on a sofa, and resting her head on her hand, gazing at her portrait on the easel of the artist.

47. "Judy must have a new rig out."—*A. Ludovici, M.*—One of the important pictures of the exhibition, as well for the admirable touches of character given to the personages of the scene, as for the care and skill exhibited in the drawing and painting. Surely a leaf from a chapter of the 'Old Curiosity Shop?' Mr. Codlin is overhauling his box of puppets, and while Little Nell (a softly-painted and almost ethereal type of feminine sweetness) is at work on the



47. "JUDY MUST HAVE A NEW RIG OUT." *Ludovici.*

gaberdine of Punch, the old showman is raising Judy from the floor, with a tender consideration for the faulty of her dress, and pondering where the "new rig out" is to come from.

48. *Thunder and Lightning. L. Catermole.*—Horses frightened at a storm. Both the drawing and the grouping are extremely good.

52. *Entrance to the Harbour of Littlehampton, Sussex. Alfred Clint, M.*—A skilful example of this veteran artist, the President of the Society. [See also *Evening Coast Scene* (224) and *St. Michael's Mount* (517)].

61. *A Study. James Sant, R.A.*—A marvellously truth-

ful study of an aged farm labourer, painted in the artist's usual finished style.

64. Imogen Sleeping. *A. J. Woolmer, M.*—A really poetical composition, full of excellent work, and exhibiting high artistic qualities.

65. "Sybil." *P. H. Calderon, R.A.*—A cleverly-painted head, the firm flesh-tints of which are braced into ruddy warmth by the bare, bleak, frosty grey of the flat background, and the coldness of the white drapery.

69. Study for the picture of "Lenore." *A. Elmore, R.A.*



86. "THE COURSE OF TRUE LOVE," ETC. *Haynes King.*

73. A Study. *James Sant, R.A.*—Painted with wonderful roundness of modelling. Another admirable example of Mr. Sant's artistic skill.

77. At the "Good Intent." *W. L. Wyllie, M.*—An excellently-drawn picture of a well-conceived scene in a riverside tavern, with its characteristic groups of figures, &c.

86. "The course of true love never did run smooth." *Haynes King, M.*—An effective and pleasing translation of an oft-quoted and well-known passage from the *Andria* of Terence—"Amantium iræ amoris integratio est."

Mr. Dawson's spirited picture, "A Common" (91), is

deserving attention for its excellent ground and sky effects. Nos. 102 and 114 will likewise not fail to attract notice.

120. The Old Mill on the Maas. *G. S. Walters, M.*—A clear and unaffected piece of painting, true both to nature and art. Mr. Walters has been styled the "marine painter of the gallery," and he certainly deserves the title, not only for this, but for other exhibited works [see, for



160.

THE DUKE IN THE MARKET-ROOM.

J. Morgan.

instance, "Dutch craft coming up before the wind," (353) and "Off the Helwicks," 386].

121. Apple Pudding. *W. H. Gadsby.*—Noticeable for admirable contrast of colour.

124. "Rumours of the Approaching Armada." *J. Gow, M.*—A most spirited and well-conceived illustration of an important passage in English History. The grouping and characterization of the figures is thoroughly artistic and skilful.

125. Lynn Idwell, North Wales. *S. R. Percy.*—A fine example of landscape art.

160. The Duke in the Market Room. *J. Morgan, M.*—A charming little piece of domestic *genre* (presumably a portrait group) in Mr. Morgan's usual finished style. The subject of the picture is, perhaps, not of such general as of local interest; but the skill and care with which the portraits are drawn deserve high praise, and the colouring is excellent.

The two following noteworthy pictures deserve careful study:—



171a INTERIOR OF STRASBOURG CATHEDRAL. *Wyke Bayliss.*

166. Oystermouth, South Wales. *G. Sant, M.*, and **171. Interior of Strasbourg Cathedral.** *Wyke Bayliss, M.*—This last is certainly one of the best drawings in the collection.

193. The Birth of Venus. *A. G. Woolmer, M.*—A mythological picture of high order, both as regards conception and execution.

198. The Pope's Budding Staff brought to Tannhauser. *A. B. Donaldson, M.*—Separately considered, the figures in this picture are admirably painted, perhaps the best of all is the monk who supports the head of Tannhäuser. As a whole this work is entitled to consideration as one of the more important contributions to the present exhibition.

A great deal of care and study has been bestowed on the composition.

If space and time had permitted, becoming notice would have been taken of the admirable contributions in the department of portraiture made to this exhibition by Mr. E. Gustave Girardot, M. Of these we would call special attention to Nos. 33 and 101. Notice should also be taken of

202. Industry and Want. *By the same Artist.*—A piece of considerable pathos, painted with great ability. A translation to canvas of Hood's "Song of the Shirt." A poor



202.

INDUSTRY AND WANT. • E. G. Girardot.

sempstress, worn out by work and want, has, through sheer fatigue, fallen asleep at her sewing. The accessories of the picture are well brought together and skilfully painted.

218. C'Aferiere du Roi. *Miss M. Cornelissen.*—A study of very considerable merit.

250. Counting the Flock. *H. Gosling, M.*—Is a picture which deserves high praise.

305. A Weir on the Thames. *George Cole, M.*—Another beautiful picture. It seems not lacking in one single quality as a work of art.

369. A Winter Walk. *R. J. Gordon, M.*—A study of

a charming young girl, in winter costume, which is pleasingly relieved by the snow-clad earth of the back-ground.

391. A Christmas Greeting. *J. D. Watson.*—One of the considerable pictures of the exhibition, presenting evidences of marked ability and skill. A group of laughing girls, full of fun and mischief, throwing snow at a travelling mountebank. Occasionally a snowball reaches the drum which the man carries on his back. The somewhat boisterous greeting is taken in good part by the man; not so, however, by the little rough rogue of a dog who snaps and snarls at the young ladies, evidently with keen desire to punish them for their rudeness.



449.

RETURNING FROM MARKET.

R. Kemm.

449. Returning from Market—Granada. *R. Kemm.*—This is one of the most charming pictures in the gallery. The drawing and grouping of the figures is admirable, the colouring is bright and judiciously displayed.

457. Silvery Moonlight. *Near Beddgelert, N. Wales.* *F. W. Meyer.*—An exquisite study of moonlight on some beautiful hill scenery.

459. Dutch Boats in a Calm—Early Morning. *G. S. Walters, M.*—Very softly painted. The sails of the boats afar off have a thoroughly real appearance.

464. An Autumn Morning. *R. Crafton.*—A very commendable example of landscape art.

521. Evening on the Coast. A. J. Woolmer, M.—

“One of those ambrosial eyes
A day of clouds so often leaves.”

One of the gems of the collection. A most careful and artistic piece of painting, lovely as to sky effects, and exhibiting much careful manipulation in the bright touches of



521.

EVENING ON THE COAST. A. J. Woolmer.

colour in the foreground. A stretch of sandy shore at low-water with weed-covered rocks and pools across which a fisher-woman and child pick their way homewards in the gloaming.

In the Water-Colour Gallery are a few good things to hold the visitor captive. Miss Grant's landscape (72) is among the best, and a very careful drawing is that contributed by Mr. Arthur Robertson, an artist whose drawings always

deserve commendation for the thought and care bestowed upon them.



749.

THE FAVOURITES.


A. Robertson.

With a sketch of "The Favourites" (749) by this artist we take our leave of this excellent exhibition.

THE DUDLEY GALLERY.

Egyptian Hall, Piccadilly.

EXHIBITION OF WORKS OF ART IN BLACK AND WHITE.

E regret, owing to the fact that this exhibition is not open to the public until June, that we are prevented from discussing the merits of the collection of drawings and etchings which will be on view at the Dudley Gallery during that and the subsequent month. It may be of interest, however, by way of reminding the public of the existence of the always excellent exhibition of Works in Black and White, to make some mention of the claims which the Dudley Gallery has to being considered one of the permanent Art-institutions of the country. In the month of April, 1864, a meeting of artists and gentlemen concerned in Art matters was held in London, to consider the expediency of forming an association, whose chief purpose should be to provide a general water-colour exhibition, open to artists, who, by reason of their being non-members of either of the two water-colour societies, were excluded from exhibiting in the galleries of those institutions. Mr. Tom Taylor presided on the occasion, and it being generally conceded at the meeting that the want of a General Water-Colour Society in London was distinctly felt, resolutions were passed appointing a committee of management to bring the matter under notice of the profession and the public, and also to raise the funds necessary to carry out the objects contemplated by the meeting. A guarantee fund was at once started, and this being liberally subscribed to by artists and others interested, in the course of the year the Dudley Gallery was rented for the purpose of an Annual General Exhibition of Water-Colour Drawings. In the month of April, 1865, the first exhibition took place with a collection of 519 drawings, selected from over 1,700 which had been submitted to the committee of management. The general excellence of the works sent in, and the high quality of many

at once established the success of the exhibition, and conclusively proved it to be a boon, not only to artists themselves, but to the public which had been hitherto precluded from judging of the progress made in the art of painting in water-colour except through the examples of the members of the Society and Institute of Painters in Water Colours. The exhibition further served to prove that there were many artists outside of those societies who were quite worthy to take their places with the first rank in either. For thirteen years the committee of management of the Dudley Gallery has loyally adhered to the original plan of making this exhibition open to any and every artist whose merits and skill seem to entitle him or her to the consideration of the public. And with such excellent discretion and judgment has the committee exercised its privileges of selecting from the number of works submitted annually to its inspection, in respect of this General Exhibition of Water-Colour Drawings, that it has been the means of first introducing to public notice many artists who are now holding first rank in their profession. It has also been the means of distributing among artists in water-colours since the initiation of the exhibition, less expenses, no less a sum than £48,450.

The success of the Annual Water-Colour Exhibition paved the way to a second, and yet a third exhibition in the year. The first of these, an exhibition of Cabinet Pictures in Oil, takes place annually in the months of November and December; the second, an exhibition of Works of Art in Black and White, is held annually in the month of June.

This last certainly deserves recognition as an important and highly interesting addition to the Art-exhibitions of London. Until the year 1872, works in black and white, albeit that their interest and beauty is admitted by artists of whatever degree or school, had to find refuge in the holes and corners of different general exhibitions. Even at the Dudley Gallery itself, prior to the year above mentioned, such works were hung at the back of screens and other obscure places, and were of course over-shadowed by the general contents of the Water-Colour Exhibition. Recognizing the disadvantages of such an unequal competition, Mr. McNair, the excellent secretary of the Dudley Gallery (to whom, and to Mr. Edwin Edwards, for much kindly assistance and advice the editor is greatly indebted), called together a number of artists, who, deeming that works in black and white de-

manded more consideration, resolved on promoting an exhibition exclusively devoted to works of that class. The first exhibition was held at the Dudley Gallery in 1872, under the management of a committee of artists specially qualified to judge of the merits of such works. Other exhibitions of drawings in black and white have since been held annually in the same gallery, under the supervision, among others, of such admirable authorities as G. Du Maurier, Edwin Edwards, Heywood Hardy, Hubert Herkomer, H. S. Marks, A.R.A., Ed. J. Poynter, A.R.A., and Fredk. Tayler. The success of the whole scheme has been far greater than could ever have been anticipated. Very considerable collections of works, sketches, and studies of the principal painters of Europe have been from time to time brought before the public, and excellent opportunities have been thus afforded for studying their different methods. It is satisfactory to find that similar exhibitions have been initiated in several of the continental cities ; and it may be assumed that the Exhibition of Works in Black and White at the Dudley Gallery will be repeated from year to year, retaining its present rank as one of the most important and interesting Art-exhibitions of the country.

THE GROSVENOR GALLERY.

132, *New Bond Street, W.*



THE origin of this latest and most sumptuous addition to the Art Galleries of London may be briefly stated as follows:—Each successive year has added greatly to the difficulties which the executive of the Royal Academy has always experienced in finding room in the Galleries at Burlington House for the vast number of pictures submitted for the annual summer exhibition. This difficulty has necessarily increased with the rapid growth of Art-education in the country. It has been for some time obvious, that, in order to attain one of the very objects for which the exhibition of the Royal Academy was primarily established, namely, that of affording the opportunity “to all artists of distinguished merit to offer their works to public inspection,” great economy of the wall-space at the command of the Academy was imperatively needed. Properly to effect this economy the governing body of the institution has perforce been prevented from giving that consideration to the effective display of such pictures as have required more than ordinary apportionment of space and judicious hanging to render their merits and qualities sufficiently conspicuous. It has been known that some of the most distinguished English artists have hitherto refrained from making their works known to the public, owing to the objection they not unnaturally feel to sending pictures which demand isolation, in order to display their qualities to advantage, to exhibitions where such pictures are certain of being surrounded on all sides by works painted in a totally different style of colour and sentiment. To remedy this objectionable state of things, which, in truth, was precluding the public from becoming acquainted with the highest qualities of English Art, Sir Coutts Lindsay determined upon building a gallery which should be devoted as far as possible to the exhibition of paintings of the more serious or higher kind, as contradistinct from such as come

within the range of what is known as popular Art. The Grosvenor Gallery is the outcome of this generous resolution, and in its splendid rooms will be found pictures of the highest qualities of excellence from the studios of our most celebrated living painters. The exhibition is so arranged as to give to each work the light and position the artist would probably have assigned it had he himself placed it on the walls, and as much isolation as is permitted by allowing an interval of nearly a foot between each picture. The collection is necessarily not a large one, though, the galleries contain about as much of wall space as one-half the Royal Academy.

Before proceeding to make mention of the present splendid display of pictures in the Gallery, it will be proper, perhaps, to direct the attention of the visitor for a moment to the sumptuous elegance of the building itself, which is a worthy example of the genius and skill of Mr. W. T. Sams, the architect. The portico, with its polished alabaster columns, is an actual work of the famous master of the Italian Renaissance, Palladio, and once formed a principal entrance to the Church of Santa Lucia, at Venice. Through this doorway the visitor enters a vestibule and corridor, flanked with green Gerfoa marble columns and Ionic pilasters, leading to a wide stone staircase, tastefully bordered by shrubs and flowers. At the top of this staircase, in front, and to the right and left, are the galleries, consisting of one very large and spacious apartment, the West Gallery; of a smaller but well-sized East Gallery, and of a minor room for Water-Colours. The Sculpture Gallery, leading from the West to the Water-Colour Gallery, is an admirably designed apartment, economical of space, well-lighted, and pleasing in tone and decoration. It is mere re-iteration of what is already publicly known and admitted to say that the rooms which compose the Grosvenor Gallery are as handsome as noble proportions, rich furniture, plentiful decoration, and the lavish expenditure of money can make them. The pictures of the several artists are kept together for the most part, and are displayed to advantage, as we have before mentioned, with ample margin of lateral space. Much consideration is shown for the personal comfort of visitors, who, in the well-ordered restaurant on the ground floor, will find more than ordinary attention paid to their individual wants, and with an admixture of civility not commonly met

with in public places. Indeed, if we may be permitted to say so, one of the most pleasing features of the Grosvenor Gallery, apart from its principal attractions, is the courtesy with which visitors are treated by the attendants employed about it.

As the chief aim of this little book is to elicit opinions rather than to express them, it would be an obvious departure from its purpose, and something like presumption, to venture criticism upon a collection of pictures which contains some of the most important examples of our most distinguished living painters. The visitor must be left to form his own judgment, and the only help that this Handbook can afford him in respect to the Grosvenor Gallery, or, for the matter of that, in regard to any other gallery mentioned in its pages, is in the direction of drawing attention to the merits and beauties of certain exhibited works. A brief indication of the contents of the Galleries may be useful: In the East Gallery are hung fifty-nine pictures, contributed by twenty-seven painters; in the West Gallery eighty-two pictures, contributed by twenty painters; in the Water-Colour Gallery are forty-six drawings, by sixteen artists. The Sculpture Gallery contains five contributions by Boehm, one contribution by Chapu, and one by Count Gleichen. Art in the popular forms so common in London Art-exhibitions is altogether—it would be more strictly correct, perhaps, to write almost—absent from the Grosvenor Gallery collection, whose chief attractions are to be found in the examples of the so-called Pre-Raphaelite school of English painters. The most marked feature of the display consists of the works by Mr. Burne-Jones, which certainly demand respectful attention, and will be sure to command admiration as being altogether unmatched in English Art work of the present day. Without essaying to give more than the briefest description of the principal pictures on exhibition, those in the East Gallery will claim our notice first:

The largest space here is occupied by no less than eleven admirable pictures by Mr. Ferdinand Heilbuth. Of these, "THE SEMINARISTS" (8), in which one of the pupils advances to kiss the hand of a Monsignore, and "PAST AND PRESENT (ROME)" will probably receive the most attention. This latter picture presents us to the life with an excellent view of an English tourist party going over the ruins of an antique building at Rome, and listening to the extemporary lecture

of an elderly gentleman acting as guide. "THE VILLA BORGHESE, ROME," and "MONTE PINCIO, ROME," are examples of the artist's best style. Besides his Roman pictures, M. Heilbuth exhibits some charming river views, of one of which, affording us a glimpse of the sunny banks of the Seine, far away from Paris, with "MOTHER AND CHILD"



12. MOTHER AND CHILD. *Heilbuth.*

(12), luxuriating in a bed of rich grass and wild flowers, we are, by the courtesy of the artist, enabled to give an outline sketch.

In examining the valuable contributions to the Gallery from the studio of M. Tissot (which come next in order), we are at once impressed by the striking variety in the artist's choice of subjects, and the corresponding change in his manner of painting. In fact, the ten pictures of M. Tissot have a special and exclusive interest of their own, apart from their general merits, as being illustrative of the artist's style and method during fixed periods of his career. His most im-

portant contribution, "THE TRIUMPH OF WILL" (22), one of a series of five pictures now in progress, will be certain to secure a large share of attention. We take leave to borrow Mr. W. M. Rossetti's description of this picture, which has the title of "THE CHALLENGE":—"A young knight, with a rather feminine but resolute face, and a drawn sword and shield seen edgeways, steps over, and rouses to the contest Vice, a woman whose body, from the waist downward, ends

in the form of an ounce : 'Luxuria' is inscribed on her velvet throat-band. Three twining and threatening serpents, with a human skull visible amid their folds of yellow, green, and less definite tints, writhe upward from the foreground. They are only a little inferior to those miracles of art, the serpents drawn by Japanese designers—a class of artists of whom M. Tissot is well known to be an ardent zealot and student. Vice strains to raise herself, her human hands contracting, and armed with semi-bestial claws. The two pages,



19.

THE GALLERY OF H.M.S. "CALCUTTA."

Tissot.

Audacity and Silence, are quaint figures, truthfully but rather excessively characterized, habited respectively in red and obscure gray : a forest with a slight glimpse of waning discoloured sky forms the background. To the left is a trophy of armour, with a motto inscribed within a laurel-wreath—'Audere, Velle, Tacere.'"

The picture which is most characteristic of the artist's present style is "THE GALLERY OF H.M.S. 'CALCUTTA' (PORTSMOUTH)." A young naval lieutenant, with two charmingly dressed ladies, looking over the rail of the stern gallery of the old three-decker. By the artist's kind permission we

are enabled to give an outline drawing of this charming picture.

Mr. Leighton's contributions, three in number, will be studied with infinite pleasure, as will Mr. Watts's masterpiece, the noble portrait of the painter of the picture which is the main attraction of the exhibition, "E. BURNE-JONES, ESQ." The portraits and works contributed by Mr. Poynter, we believe, have been already exhibited, and therefore need no special mention, except in the way of saying that they are worthy of all attention and praise. Mr. C. E. Hallé, the secretary of the Gallery, has two very carefully painted pic-



43.

A RUFFLING BREEZE.

C. H. Boughton.

tures, Nos. 38 and 39; his best, perhaps, is in the adjoining gallery—"A LITTLE BLUE-STOCKING." The excellent and skilfully-painted portrait of "THE DUCHESS OF WESTMINSTER" (42), by Mr. Jonston Forbes Robertson, deserves, and will surely receive, proper commendation.

Mr. George H. Boughton, whose contributions to any gallery will be certain to enhance its value, as well as increase the pleasure of a visit to it, adorns a spacious panel at the far end of the East room with one of his characteristic and delightful landscapes, with figures—(43) "A RUFFLING BREEZE." This work will certainly rank among the best of its author's. A charmingly painted landscape, with houses

crowning a rising ground beyond a river, on the near bank of which we note the incidents of a lover's quarrel. A "ruffling breeze" passes between a labouring lover and his lass. She walks off in a pet, carrying her pail of water, while he remains undemonstratively behind holding his spade. A female friend of both parties, seated close behind the lover, watches with something of amusement the uncertain action of the quarrel, which by-and-by will end, as all lovers' quarrels do, in the renewing of love.

A gratifying exhibition of the goodwill of the Royal Academy towards Sir Coutts Lindsay's undertaking will be found in Sir Francis Grant's excellent full-length portrait (49) of his brother, General Sir Hope Grant, at work on the violoncello which accompanied him through all his campaigns, and in the original of the engraved picture (47) of Viscount Hardinge, with his Staff, returning from the field of Ferozeshah. A small sketch head of Lord Macaulay completes the number of the President of the Royal Academy's contributions. With an expression of regret that considerations of space alone prevent detailed notice being made of the admirable "REAPER AND FLOWERS" (27), by Mr. Phil. R. Morris, and of Mr. Gustave Moreau's "L'APPARITION" (36), we pass to the consideration of the pictures in the West Gallery.

The seven noble contributions from the studio of Mr. Burne-Jones fill the whole of the end wall of this gallery. The principal picture (60) symbolizes the work of the six days of Creation, and is arranged in six panels, framed like an altar-piece, with the passages of the "Te Deum" in mediæval Latin letters beneath. Each panel represents a day in the Creation, and expresses the active work of the Deity in forming the world and its inhabitants. Angelic beings with many-coloured wings of cherubim, and solemn, sardonic countenances, all of the same type, stand in each panel, one holding a crystal sphere, in which is to be seen the acts of Creation. Thus we see the earth without form, and void; then the movement upon the face of the waters, the separation of light and darkness—the sun and the moon; a flight of strange birds and fishes tells of this step in development, and then the trees and flowers, animal life, and, last of all, appear Adam and Eve in the crystal. The pictures are so arranged that the second panel reproduces the principal figure of the first picture, the third panel of the second and first, and the fourth panel the figures of the third,

second, and first panel, and so on to the sixth panel. Thus the Angel of the Second Day stands with his predecessor, till the Angel of the Sixth Day appears with his five forerunners, and with a genius seated on the earth amid flowers, playing on a dulcimer, suggests the pathos of the Seventh Day, or celebrating with music the completion of the last great act of creation.

It is not necessary to dwell upon the peculiar poetical power of this great work, nor upon the completeness of imaginative expression which belongs to it. Once more borrowing the words of Mr. W. M. Rossetti, it "certainly throws far into the shade most other works produced by English painters in which both the aim and the treatment are alike abstract and symbolic. The gorgeous variegation of colour, which flinches from no brilliancy and transgresses into no crudity; the sustained pitch of imagination, uniform throughout, yet never wanting in needful subtleties of modification; the sweet, serene, wistful, almost sorrowful beauty of the facial type, dreamily, not barrenly, monotonous, traversing the line between the humanly morbid and that which is spiritual in æsthetics; the singleness of style and richness of method—all conspire to make this picture unique in English work of the present day, and not only that, but even, it might be said, in the work of all times and nations."

Without, we believe, early destination for the artist's career, and without the early training which such destination confers, Mr. Burne-Jones was by predilection drawn to that career at the close of his term of undergraduate residence at Exeter College, Oxford. By years of assiduous labour, persistent study, and generous devotion to his art, he has at length secured for himself a position in the front rank of English painters, albeit that his fame would be but little known to the world at large but for the opportunity which the institution of the Grosvenor Gallery has brought to proclaim it. In Mr. Burne-Jones's other contributions, "THE BEGUILING OF MERLIN" (59), "VENUS'S MIRROR" (61), and the full-length figures of "TEMPERANCE" (62), "FAITH" (63), "HOPE" (65), "A KNIGHT" (64), and "A SIBYL" (66), he shows himself a consummate draughtsman as well as a singularly powerful and brilliant master of colour.

Sir Coutts Lindsay, an artist of some repute himself, cannot be accused of taking more than a reasonable share of space in his own gallery for his own works, of which there are

five. The principal of these is a very striking full-length portrait (43) "LADY LINDSAY (OF BALCARRES)," in the act of tuning her violin. This work exhibits considerable power of drawing, is very strong and rich in colour, and has a finely-painted background of flowered damask. Grouped about the portrait—of which, by the courtesy of Sir Coutts Lindsay, we



43.

LADY LINDSAY.

Sir C. Lindsay.

have been permitted to give an outline sketch—are three studies from nature, and an ideal head, "DAPHNE" (45).

In the contributions by Mr. R. Spencer Stanhope in this gallery (53-56), the visitor will find much to admire, and a great deal worthy of the highest praise. "LOVE AND THE MAIDEN" (54), a beautiful design elaborated to the highest degree, and "ON THE BANKS OF THE STYX" (55), will probably prove the most attractive of the four. The "RE-

NAISSANCE OF VENUS" (70), by Mr. Walter Crane, and the four vigorous life studies of M. Legros, painted by him in two hours each before his pupils at the Slade School (72-75), will likewise secure proper attention. Nor should we forget to make mention of the three delightful little specimens of Mr. Albert Moore's rare gifts, "SAPPHIRES" (50), "MARI-GOLDS" (51), and "THE END OF THE STORY" (52).

A noteworthy group of pictures are those contributed by Mr. W. B. Richmond, the principal of which, relating a passage in the life of the lady whose adventures and misfortunes form one of the most interesting tragedies of Sophocles, is a work of considerable importance, and may be said to illustrate a phase of the school of Pre-Raphaelite painting. "ELECTRA AT THE TOMB OF AGAMEMNON" (37), is the title of this work. It exhibits much symmetry and graceful beauty in the pose and draping of the single figures, and the arrangement of the group in the picture has been carefully studied and is well worked out. The colouring is brilliant and attractive. Mr. Richmond's other works are portraits, a group of the three daughters of the Rev. C. Bentick; a head of Mrs. Douglas Freshfield, and a head of W. F. Robinson, Q.C., in his dress wig, most admirable in every detail.

Mr. Whistler's marvellous productions (4-9) cannot fail to secure due consideration, as well for their weirdness as for the subtleties of Art which they present. For the remainder of the pictures now being exhibited at the Grosvenor Gallery it must be sufficient that we give a complete list of all the contributors to the collection. This list contains the names of so many painters of distinguished merit, that there is no further need to discuss the general excellence and interest to the public of the exhibition. The following are the contributing artists:—Sir Francis Grant, Messrs. Leighton, Watts, Poynter, Millais, Holman Hunt, Albert Moore, F. W. Burton, Burne-Jones, Crane, Boughton, G. D. Leslie, Richard Doyle, P. R. Morris, C. E. Hallé, Charles Cousins, Jonston Robertson, George Howard, Frank, Dacey, Alfred Morgan, J. S. Cuthbert, W. B. Richmond, Stanhope, Strudwick, Armstrong, Hewett, Arthur Payne, Walter Severn, and Jopling; Misses Kate Carr, Evelyn Pickering, and Gillies; Mesdames Stillman, Jopling, H. M. Munro, and Angell; and Lady Louisa Charteris. Sir Coutts and Lady Lindsay also exhibit. Of foreign or semi-foreign artists we have Messrs.

Otto Weber, Giovanni Costa, Rudolph Lehmann,* Heilbuth, Tissot, Moreau, Schlösser, Mottez, Bles, Whistler, Alma-Tadema, and Legros, and Baron H. de Lyoncourt; and, as sculptors, Messrs. Massini, Maclean, Delaplanche, Boehm, Chapu, and Count Gleichen.

We had almost omitted to mention the delightful contents of the Water-Colour Room, with its charming fairy drawings by Richard Doyle, and other excellent pieces of work. Admirable examples of skill in the wielding of brush and pencil will be found in the clever Italian sketches by Mr. W. Crane (28) and Mr. George Howard (26); the brilliant flower studies by Lady Lindsay and Miss Helen Angell; Mr. Heilbuth's "VILLA BORGHESE, ROME"; and in Mr. Walter Severn's "STREET IN CAIRO" (23).* In the Sculpture Gallery Boehm's terra cotta portraits of Vice-Chancellor Sir J. Bacon (1), Lord Shaftesbury (3), and Mr. Whistler, are worthy of all admiration.

THE FRENCH GALLERY.

120, *Pall Mall.*



CONSIDERED as a whole, the present exhibition of pictures, the contributions of Artists of the Continental Schools, is one of the most interesting and effective that has yet been opened to the public at the French Gallery. If the collection is a small one it will be found, nevertheless, to contain many paintings of novelty and excellence; and the visitor must needs rejoice, at the opportunity which is afforded him of studying with additional leisure and care the examples which perforce will claim most of his attention. The whole of the pictures are contained in one apartment, the numbers running in consecutive order from the left on entering.

The first to claim attention is:—

2. On the Seashore. *R. De Madrazo.*—An effective and brilliant piece of colouring. A picture discovering considerable artistic skill in the method of dealing with dainty modern costume, and in making something attractive out of nothing which can be called a subject. The picture is brilliant, and it is made so by the use of sparkling tints, and strong contrasts of light and shade.

8. The Probationary Sermon. *J. G. Vibert.*—A capital piece of humorous incident, painted with remarkable vigour, and exhibiting, at the same time, much evidence of refinement in execution, and careful attention to detail. A scarlet-robed cardinal seated in his study, and listening with something of astonishment at the florid, gesticulatory eloquence of a Dominican Monk. With arms extended, and mouth wide open, the preacher pours forth his torrent of harangue, which the cardinal, judging from the expression of his face, is not prepared altogether to approve of, either in regard to the manner of the delivery, or the matter of it. The faces of the personages of the picture are most admirably drawn.

14. The Artist's Garden in Grenada. *Fortuny.*—

This sketch, trifling as it is, displays the most marvellous power of colour and originality of execution that is possible to be conceived. It should be considered in conjunction with two other pictures by the same artist, Nos. 30 and 103. Neither of these masterpieces of Art admits of detailed description. Each is remarkable as illustrating the painter's mode of setting about a picture with solid, pure, intensely brilliant tints on a light ground in touches of extraordinary precision. The colour alone in each, if we may so say, makes the picture without any accessory of careful drawing,



8.

THE PROBATIONARY SERMON.

Vibert.

or pre-elaboration of scenic effect. Especially is this noticeable in the last-named picture, wherein the painter gives us two young children in a Japanese saloon. It is with extreme difficulty that we are able to discover the merest outline in drawing of one single thing represented in the picture, which as a whole is a marvel both of Art and beauty.

43. C'est Trop Fort! *V. Cheilliard.*—An irresistibly humorous piece, painted with consummate ability. A well-proportioned curé on his walks abroad comes to a stone fence, over which he peeps at an inopportune moment. Lying on the bank of a river are evidences of there being somewhere near at hand, engaged in the pleasant pastime of

bathing, owners of certain boots, shawls, and other articles of clothing. The parson's face is intensely spirited and replete with humour.

50. Interior of a Museum. *Jollivet*.—Remarkable for the extraordinary minuteness and finish with which the architectural and decorative detail of the interior of a museum is painted. Students of the realistic school cannot do better than mark the marvellous accuracy of the artist in

copying every point and mark of the building which he has been anxious to portray.



56. Outside Paris, December, 1870. *A. de Neuville*.—A very pathetic and skilfully conceived picture, representing a group of National Guards, on a bitter winter's day, huddled under the shelter of an earthwork, some sleeping, some smoking, all wretched and forlorn. The snow on the ground and the dull leaden-looking clouds overhead tell of the misery and suffering associated with the patriotic duty of watching the movements of the enemy outside Paris, during the December of the year above-mentioned. The various attitudes of the men, and their vellow and blanched faces, betokening starvation-rations and no rest, are replete with careful study and naturalness.

65. ENNUYÉE. *Duez*.

65. Ennuyée! *E. Duez*.—An attractive picture of a tall young lady (*en peignoir*), with her back to the light, leaning her brow wearily against the outside of the window-frame.

68. Sous le Balcon. *Meissonier*.—A good example of the painter, showing the solitary figure of a cavalier in a gray suit, with red hair clustering about his cheeks, holding a riding switch, and looking upwards to where his mistress is supposed to be.

69. Un Fiche de Consolation. *V. Chevilliard*.—

Another of the admirably humorous scenes from clerical life which this artist is so skilful in portraying. A small picture representing three priests in a snug chamber engaged in finishing a game with cards. Two laugh immoderately at the discomfiture of the third, who, throwing his card on the table with "lack lustre-eye," has evidently lost his wage, or probably the game. The faces of the clerical party are marvellously depicted.



73.

AL

LECTEM WEGE.

Knaus.

73. **Auf Schlectem Wege.** *Professor L. Knaus.*—This is really marvellously fine in almost every point, and is one of the grandest pictures of the present exhibition. The subject is a number of peasants gambling in an ale-house; the wife of the ruined victim having come in to reproach his companions, while his daughter, a little girl of ten or so, has followed her mother, and clasps her hands in mute misery. The characterization in the faces of these peasants is most masterly,—note, for example, the great brown-visaged, brown-bearded jager, and the pale-faced, humped-backed dwarf—while there is effective pathos in the expression of the mother and in the troubled face of the child.

83. **At Ostend.** *H. Weber.*—One of two capital sea-pieces, contributed to the exhibition by this artist, of which (159) is probably the best.

93. **La Pêche à l'Epervier.** *A. Charnay.*—If people wish to see an astonishing piece of French painting they should stand opposite this picture. Possibly in its way

it is even more remarkable than the pictures of M. Fortuny, to which we have already directed attention. Certainly it is a picture of a kind we are not very likely often to meet with in English galleries, and for this reason deserves attention as illustrative of what may be almost called a new departure in Art. The subject is simple enough:—groups of ladies and villagers (perhaps the worst points of the picture) by the side of a pool, backed by a bank of rough autumnal wood, towards the end of the day, watching a peasant catching carp with a casting net. A couple of fish are leaping about on the foreground. A careful study of the drawing and painting of these will furnish the best evidence of the splendid skill of the artist.

127. The Burial of Themistocles. *H. Leroux.*—A good example of the painter's spectacular mode of Art; the picture exhibited in the *Salon* of 1876. The dead body of the Athenian general being borne down from the high gates of the city to a tomb by the seaside, over which is inscribed his name.

160. L'Amour Vainqueur. *J. F. Millet.*—A spirited design, expressed in rich tones and tints. A damsel dragged through the dusky shadows of a wood by Loves.

163. Forest and Stream. *J. Jefferson.*—A capital piece of landscape with misty effect. A picture discovering the fact that Mr. Jefferson's genius does not lie altogether in one direction.

170. The End of the Day. *J. Breton.*—A good example of this artist. A number of gleaners resting after their toil as the sun goes down. Certain of the figures are in shadow—painted with all the cold, hard, realistic force which is characteristic of Breton's twilights—while the chief group are set in the glow of the sunset, which irradiates their faces.

177. Alone in the Studio. *V. Palmaroli.*—A model in splendid Spanish costume, taking a peep at her charms and her finery in a large mirror. A noteworthy example of the School of Fortuny.

178. The Hay Cart. *J. B. C. Corot.*—Well deserves attention for the delicate and tender feeling that pervades the work.

182. The Weary Pilgrim. *N. Gysis.*—A rather ambitious work, painted with considerable power. The pilgrim in the person of a pale and beautiful woman, whose

wan face and bloodless lips tell of the toil she has already undergone, struggles along the rocky path to a mountain shrine with an elder peasant woman for her guide and support. A sombre and lurid light has come over the hills; high as she has climbed up the steep and rocky path, the end of her pilgrimage is still far away; and the face of her peasant companion turned upwards towards the distant goal is full of an anxious trouble. The picture altogether is pitched in a high key, so far as its story goes; the workmanship of it is bold, vigorous, and honest.

184. The Sick Chamber. *J. Israëls.*—An admirable piece of pathos, wrought in the usual skilful manner of the artist.

188. An Auction Sale. *H. Kauffmann.*—The largest and best of this artist's present contributions to the gallery.



THE DANISH PICTURE GALLERY.

142, *New Bond Street.*



THE latest, and not the least important of the Art galleries that within recent years have been opened in London for the exhibition of modern works by Foreign artists, are those formed by Mr. A. Borgen, at 142, New Bond Street. Reserved exclusively for the exhibition of examples of the present Danish Marine School, these galleries contain many very excellent works by the more prominent members of that illustrious body. A few of the examples exhibited (notably those of C. F. Sørensen, Melby, and Rasmussen) would command a master position in almost any Art-gallery in Europe, while all present evidences of consummate knowledge of sea-form, and of rare ability in the treatment of marine subjects. At the present time English marine painters of eminence, of whom Cook, Hooke, Colin Hunter, Macallum, and Moore are in some degree the leaders, are comparatively few in number, and each one of their small brotherhood is by far too decidedly isolated in an artistic position of his own to be regarded in alliance with his brethren as a member of one special school of Art. This, however, is not the case with the marine painters of Denmark. In fact, one of the most striking characteristics of this Gallery is the unanimity, if we may use the expression, with which the artists represented seem to have agreed to accept the sea alone as a subject, and to depict upon a canvas as many varied illustrations of its continually-changing aspect as a sojourner at the Land's End might realize during a lengthened stay at that most exposed of seaside resorts. Few galleries in or out of London in our opinion offer to view so many instructive examples of modern marine Art as do those of Mr. Borgen, and it is satisfactory to add, that the present exhibition is fully equal—equal as well in variety as in excellence—to its predecessors of the last nine seasons. In one important point

indeed the present seems to excel previous exhibitions, namely, in bringing together so many remarkable illustrations of Arctic Life and scenery drawn by the masterly hand of Rasmussen. If we add that Mr. Bradford is represented here by two very important works, "THE WRECKERS," and "AN ARCTIC SUMMER IN MELVILLE BAY" (both from the collection of Mr. James Ashbury, M.P.), we have said sufficient to indicate the worth and importance of this collection. The only regretful feeling that the visitor can have in becoming acquainted with its merits, is that England has not the honour of numbering the artists who most contribute to its success among the members of her own Royal Academy. As an example of Art of the highest kind, we select :—

41. Swedish Fishing Boats in the North Sea.

C. F. Sørensen.—A tumbling sea, suggestive of strong wind against stronger tide, with fishing-boats and men-of-war under sail. The sea is of that lumpy and turbulent kind, of all seas the most difficult to reproduce in oils with any degree of exactness and finish. Sørensen has here succeeded in giving us, in a frame about six feet by four, an exact and powerful representation of the cold-looking, stormy, wind-harassed sea that washes the shores of rugged Norway. The time is about sunset, and a wonderful setting of the sun, as depicted by the artist, it is Rays of light bursting through leaden-looking, storm-broken clouds cast a purple bloom of exquisite purity upon the wind-rippled refluxes of transparently green waves. In this painting the artist has caught the motion of such a sea as he loves to present to the life. The waves literally dance with vigorous energy, under the exciting influences of a fresh breeze and obviously opposing tide. The old man-of-war (for she looks of an age long antecedent to iron-clads) is going well before the wind, under full press of sail, and the fishing boats, bluff-looking, stoutly-built craft, proclaim by their spray-covered sails that wind, tide, and sea have contrived on this occasion to make an uncomfortable night of it for the weather-proof, hardy fishermen of Sweden. The varying colour of the sea in this picture is kept in wonderful harmony with the faithful drawing of every wave; the rise, fall, rippling surfaces, and crest-broken formations of which are given with astonishing exactness. Sky and clouds, lights and shades, boats and fishermen, are equally eloquent of truthful representation, and stamp the jurors as sagacious and wise who awarded to this masterly

production the gold medal allotted to Danish art at the Vienna Exhibition.

51. In the Cattegat. *C. Neumann.*—We select this picture as an example of careful workmanship and close following of Nature, and as one of the very best in the Exhibition. A lead-coloured wave, tipped with angry foam, bears on to its crest a boat of four rowers, part of the crew of a merchant-man in the offing. The oar of the man in the bow of the boat has been momentarily jerked out of the water by an overstrained impetus which the long, reflowing sweep of the wave has prevented from being placed to "bow's" account.



51.

IN THE CATTEGAT.

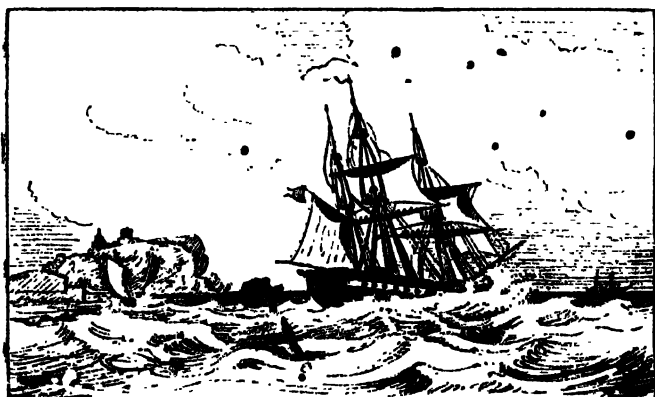
Neumann.

Anon the boat will be nose under, and the stroke oar will be engaged in the same unremunerative spot of "crab catching." There is a wonderful degree of spirit and finish about this picture, from the men and the boat to the waves and the sky, albeit the latter shows nothing but snow-filled clouds of most uncheering appearance. The attitudes of the men are replete with vigorous strength, and the boat itself is a remarkable illustration of Neumann's power of reproducing life-like motion in an inanimate subject.

66. Wreck off Bolbjerg in Jutland. *W. Melby.*—This artist is already well known to English lovers of marine painting, having exhibited on several occasions at the Royal Academy. The picture we have drawn attention to is

painted with much vigour and truthfulness, and is worthy of the highest commendation from the great skill with which the artist has depicted the backward curl of a transparent, mud-tinted wave breaking on a rocky shore. The drift and weed floating in the curling water, and the slippery boulders of the shore seen through it, as well as the angry waves in the distance, are striking examples of Mr. Melby's attention to detail, skilfulness in painting seas in motion, and powers of reproducing natural effects.

65. The Danish Frigate "Jylland," in the North



70.

OFF SCARBOROUGH.

W. Melby.

Atlantic. *C. F. Sørensen.*—Another of this famous artist's masterpieces. A work of rare power.

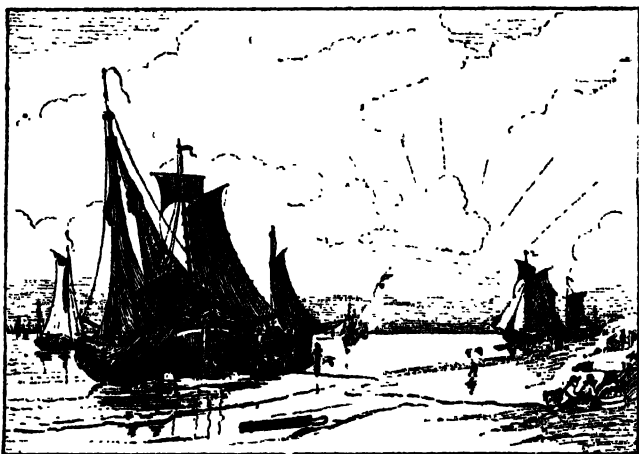
50. Catalan Bay, Gibraltar. *C. Neumann.*—A very pretty example. The waters of the faintly-rippled Mediterranean, sparkling in lustrous blue and green, beneath a sunny southern sky, wash lazily on to the heated sands of the flat shore. Rocks here and there, hauled-up boats, fishermen engaged with their nets, water-side buildings, all painted with extreme delicacy of touch and admirable feeling, combine to form a picture full of charmingly natural beauties.

70. Danish Frigate Shortening Sail in a Fresh Breeze off Scarborough. *W. Melby.*—Another excellent example of this painter, deserving of careful study.

A vivid pictorial representation of the ridge-crested, foam-mottled sea which beats upon the exposed northern coast of England. The drawing of the frigate is admirable, and truthful to a degree, suggesting the conclusion that Mr. Melby must be almost as well versed in the science of building ships as he is in the art of painting them.

49. **Moonlight at Sea.** *C. Baagøe.*—A very carefully conceived and well-depicted scene, full of truth, and most admirably painted.

23. **The Open Atlantic—Close Reefed.** *C. Bille.*—



35.

SCHEVENINGEN—SUNSET.

Sørensen.

Here we have a plucky little brig under close-reefed top-sails, half burying herself between two mighty Atlantic waves, one of which slips from under her with majestic sweep, while the other, whose crest is even with the tops of the sides, threatens to engulf her. The appearance of the moving wall of water forming the coming wave is so absolutely truthful to Nature, that shudderingly we pass on, rubbing our eyes to rid us of the horrible dream of an Atlantic voyage which a study of the picture has momentarily provoked.

"EARLY MOONLIGHT IN THE ATLANTIC," (53) by C. Locher, and "OFF THE COAST OF NORWAY," by Holst, seem to us to merit close attention. "H. M. FRIGATE 'MANILLA'"

RUNNING INTO SHALLOW WATER TO AVOID A FRENCH LINE-OF-BATTLE SHIP," (30) an illustration of an episode in Marryatt's life of "Percival Keene," by C. Baagøe, is a very careful and finished study of shoal water in the tropics, and displays sailor-like knowledge of shipping.

35. Scheveningen—Sunset.—*C. F. Sørensen.*—Truly a superb picture in respect of colour and genuine expression of Nature.

The evening is closing in with a gorgeous sunset of subdued purple and gold, that throws a brilliant light of various hues upon the water washing in lazy fashion upon the long, low-lying shore of Scheveningen. The perspective of this picture



13.

GREENLAND PILOTS, ETC

Rasmussen.

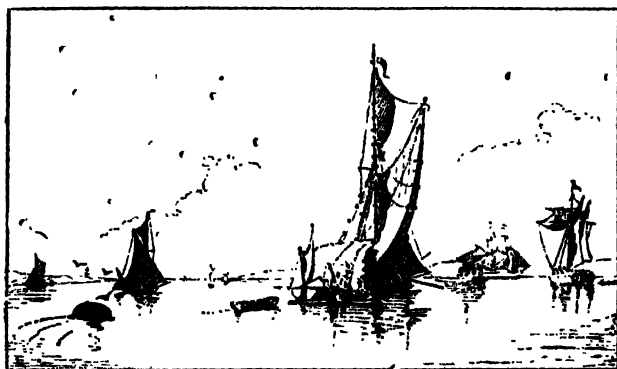
is most masterly; note particularly the distance from the right shore to the gleam of golden light on the verge of the horizon.

The contributions of C. Rasmussen, who has spent more time, probably, than any other living European painter in studying the wondrous scenery of the Arctic regions, will be viewed with great interest. One of his most effective examples in the present exhibition is "GREENLAND PILOTS GOING OUT TO A SHIP," (13) of which we give the above sketch.

The remaining works by Mr. Rasmussen are illustrative of Arctic scenery under various conditions of sunlight and moonlight, presenting Nature as she may be viewed in the neighbourhood of the North Pole.

Space should be conceded for becoming notice of the high artistic ability evinced by one of the youngest, and certainly one of the most talented of the present Danish School, who is very admirably represented in the gallery by the following work :—

72. *Hay Barge on the Thames.* *L. Holst.*—Is a



72.

HAY BARGE ON THE THAMES.

Holst.

charming river-view, giving a glimpse of Thames scenery somewhere, we should say, below Gravesend.

The sky-effects are rendered with great skill. The reflection of the golden sunset upon the placid surface of the river, with the hay barge drifting slowly down with the stream, is exceptionally well executed.

THE GALLERIES OF MESSRS. GOUPIL AND CO.

25, Bedford Street, Covent Garden.



THE collection of pictures on view at these galleries is invariably so bright, pleasing, and well-chosen, and their general arrangements are so satisfactory, not to say profuse of well-ordered comfort, that on entering them we are always reminded of the well-appointed picture-gallery of some private mansion in which elegance and ease vie with art to hold the visitor captive. Not the least acceptable of the minor pleasures to be derived from a visit to a gallery of paintings are the quiet and freedom with which the works in it may be studied; and it is certainly due to the proprietors of these galleries to say that to visitors anxious to study their contents both these advantages are secured to the utmost. Messrs. Goupil & Co. have been so long and honourably known in the world of art, that it seems altogether unnecessary to specify the class of pictures which generally adorn the walls of their London galleries; it will, however, interest the visitor to know that, among other examples, the works of such artists as the following are generally on exhibition:—Meissonier, Gérôme, Vibert, Detaille, Breton, Corot, Bouguereau, Perrault, and Madrazo. The exhibition proper, for the most part, consists of pictures of the French, Italian, Spanish, and Dutch Schools, admirably selected, and illustrating the highest qualities of the painters represented. If to this statement we add that abundant opportunity is given at these pleasant rooms to study some of the more important works of etchers and engravers whose reputation is world-wide, we have said sufficient to indicate the large and general interest belonging to the collection. The examples on exhibition are changed from time to time, so that in a few weeks some of those now in the galleries may be changed and others substituted. Among the pictures at present on view we have selected the following for special notice:—

Entering the principal or end gallery, a picture which will be sure to attract attention as thoroughly characteristic of the present French School is—

Fighting from the House-Tops. *De Neuville.*—A fine example of the painter, full of spirit, and exhibiting the usual evidence of his high artistic ability.

The picture reproduces an incident of the Franco-German War. A number of French National Guards in a variety of positions are making an attack from the roof of a house upon a party of Prussian infantry in the belfry of an adjoining

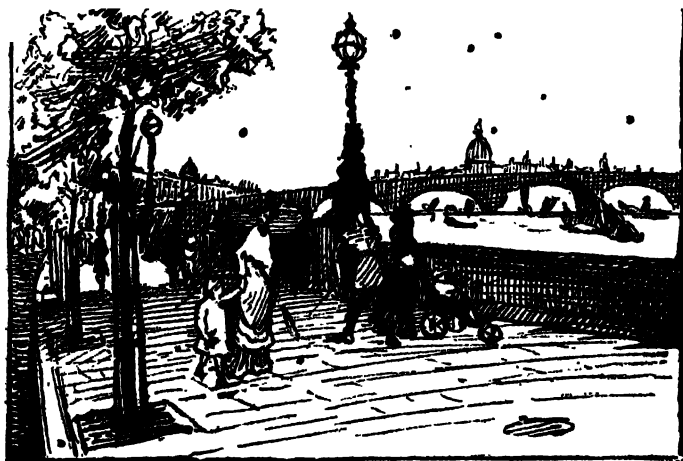


FIGHTING FROM THE HOUSE-TOPS. *De Neuville.*

ing church. The figure of the Zouave, astride the ridge, considerably cooler than a terrier watching the hole of a rabbit, is capitally drawn. The officer is an excellent study of character.

Above this picture a little to the left is a grand work by Josef Israels, "A DUTCH PEASANT FAMILY PLAYING AT CARDS," painted with marvellous truth and force. It is a performance of unusual dimensions for this gifted master, and one that is thoroughly characteristic of his homely power. Wandering from this to the opposite end of the gallery for a moment, becoming notice must be taken of a splendid unfinished work :—

A Courtyard of the Alhambra. *Fortuny.*—Here we have an admirable example of this great painter's genius. The picture is of some size, planned out for minute finish, and exhibiting all those masterly and precise touches of brilliant and vivid colour for which the artist was famous. The view given of the Alhambra is rich in architectural details, which are reflected in most marvellous fashion in a brimming tank of water in the foreground. Next to this important picture is an exquisite portrait of "A LADY OF THE TIME OF ROBESPIERRE," by M. Jules Goupil, a half-length



THE THAMES EMBANKMENT.

De Nittis.

seated figure of a lady wearing a dark olive cloth dress. This is one of the gems of the collection. M. Gérôme's two splendid contributions, "SANTON AT THE DOOR OF A MOSQUE, CONSTANTINOPLE," and the "ARAB IN PRAYER," painted in his usual finished style, will claim more than ordinary attention from the visitor, although the second-mentioned picture is not now seen for the first time.

Near these last-named excellent examples are the contributions of M. De Nittis, who illustrates in most finished style a scene in the Place des Pyramides, with many figures, and with workmen engaged in rebuilding the Tuilleries. The

same painter likewise sends a smaller work which will be more readily recognized by Londoners, the view being the Thames Embankment, looking towards the Houses of Parliament. Both are characteristic examples.

A picture which was exhibited at the Salon last year, styled—

Guard House at St. Denis. *M. Dupray.*—May be classed with the work of M. De Neuville, before mentioned; it comprises a view of a street, with figures of soldiers and civilians. Some parts of the distant buildings, though not



CATTLE AND LANDSCAPE.

Van Marcke.

altogether agreeable in colour, are extremely harmonious in tone, and the whole, in spite of the gloom of the lighting, is true and artistic.

Proper admiration will, of course, be felt for the large and beautiful composition—

The Morning Dew. *M. Jules Lefebvre.*—A nude female figure enveloped in mists rising from a bed of water-lilies. The subject is chastely treated, and the difficult pose of the floating semi-ethereal figure is most successfully managed. A very vivid and powerful study of effect and colour is M. Pasini's "INTERIOR OF A MOSQUE," which will receive more than mere passing notice.

Those who are able to appreciate the higher technical qualities of the landscape art cannot fail to recognize and admit the unusual excellence of a contribution by Van Marcke, the pupil of the illustrious Troyon, which adorns a panel at the east end of the gallery.

The mantle of Troyon, who was without a rival as a cattle painter, would seem to have fallen on the shoulders of his pupil, and most worthily. The picture in every detail is delightful.

Thoroughly excellent is a piece of quaint Dutch painting—**Lady in Church.** *M. Bisschop.*—One of the old-fashioned churches of the Low Countries.



LADY IN CHURCH. *Bisschop.*

Demure and devout-looking, the lady gives a side glance at the spectator from her uncomfortable pew of whitewashed wall and stiff-backed seat, as if somewhat weary of the monitions of a tedious preacher.

In the adjoining gallery the visitor will mark a fine example of Corot, styled "WOODCUTTERS;" two men at work on a trunk of a tree in a glade, with deep shadowed woods on our right, a rocky bank opposite, the vista ending in a rock illuminated by the light of evening in a pale radiance. It is a solemn and effective picture, quite worthy of the master.

Above this a little to the right is a charming piece of quasi-historic genre

The Widow. *M. Chatrain.*—An officer of the period of Louis the Fifteenth in blue velvet and lace ruffles, buff-colour boots, and plumed hat, making love to a luxurious woman whose voluptuous expression is rendered with great spirit.

The famous Spanish artist, Cortazzo, is here represented by a work of almost matchless finish. He burlesques the "JUDGMENT OF PARIS" with an infinite sense of humour. For the three goddesses three gallants are substituted, and they pirouette before a female representative of the faithless



THE WIDOW. *M. Chatrain.*

Paris, who watches them with a half-suppressed smile from a luxurious sofa. The figures and the accessories of the exquisite drawing-room are drawn and painted with wonderful truth, the lighting is good, and the grouping is everything that could be desired. A picture in this same gallery by M. Sorbi deserves attentive study for the exquisite finish of the faces of the dancers, a number of Florentine maidens of various types of beauty. "THE BRIDE," by Villegas, a lady, full-length, in rich mauve satin dress, in her boudoir, is also exquisitely painted, and is one of the many attractions of the present admirable exhibition at M. Goupil's Gallery.

THE BRITISH GALLERY.

57 & 58 *Pall Mall, opposite Marlborough House.*



IN the introductory chapter of this little work an attempt has been made to give a cursory view of the position of the Art of Painting in England, at the time when Hogarth, by the strength of his genius and superior powers as a great and original artist, was engaged in framing the foundations of our present English School. In the few remarks that have been therein ventured upon, it will be found that becoming passing allusion has been made to the merits of the master himself, and to the varied gifts of the chief among the more famous of his contemporaries. In this connection incidental mention is made of the great creator of English landscape, Richard Wilson, and the glories of Gainsborough's art are briefly dwelt upon. And in admitting the inestimable benefits that have accrued to art-students through the instituting of the annual exhibition of the Royal Academy, opportunity has been taken to remember those who were chiefly instrumental in bringing about its earliest and greatest successes.

When the principal portion of this Handbook had already passed through the printers' hands its editor was no less surprised than pleased, to find himself in a gallery which afforded illustrations of the genius and artistic ability of nearly every painter whom he had happened to mention by name in his preface. And this gallery was distinctly of the class which his book was designed to direct attention to. It bears the name of "The British Gallery," with the address given at the head of this notice; and after a careful study of the examples on exhibition, the editor has little hesitation in saying that few more admirable, instructive, and valuable groups of paintings than those which the skilled judgment and discretion of Mr. Cox has brought together belong to the Supplementary Art Galleries of London. The art student will find here instruction, and the art connoisseur beauty and merit and intrinsic worth in almost every exhibited work;

while as illustrative of the various stages in the growth of English art, from the days of Hogarth to the present, the collection is both unique and important. The visitor may, in truth, here become acquainted with the glories of Turner's landscapes, and learn to acknowledge with reverence the supremacy in portraiture of Reynolds. He may, if he will,



62.

THE PET DOVE.

Müller.

study the precision of Wilkie's pencil, and dwell with delight upon the superlative charms of the art of Gainsborough. And in the limited space of two or three rooms he may view some excellent examples of such artists as West, Northcote, Romney and Lawrence, Girtin, Leslie, Nasmyth, and Constable, the Cromes, Vincent, Cotman, and Bonington, Calcott, Egg, James Ward and Moreland, Mulready, Collins, Etty and Maclise, Clarkson Stanfield, David Roberts, Edwin

Landseer and Linnell, and of a host of others who are recognized as among the more famous of the artists of Great Britain.

In noticing a few of the pictures here on exhibition, it will be sufficient to select from the principal room; and, as the numbers on the walls do not run consecutively, we have mentioned them in our own order from the left on entering. The first to merit attention is—

62. The Pet Dove. *C. L. Müller.*—The half-length figure of a brunette in a light dress, and her hair bedecked with roses and blue ribbons, feeding a pet dove with cherries. The face has a most enchanting expression of fond affection for the feathered pet.

271. Sunshine after Showers. *F. Danby, A.R.A.*—An excellent and well-preserved example of this artist, exhibited in the Royal Academy Exhibition of 1822, and mentioned in Redgrave's "Century of Painters" (Vol. ii. p. 442). In this picture we see the poetry of Danby's view of Nature prominently brought out. A heavy cloud forms the grey background of the picture; on the left is a group of chestnut trees, under whose brilliant foliage, lighted up by the summer rain, some wayfarers have taken temporary shelter. In the foreground, on a sandy hill-side, a group of boisterous boys, recently released from school, make merry. A glimpse of retiring rainbow, sparkling with tints of orange, green, and yellow, thrown across the right of the hill, gives wonderful light and brilliancy of tone to the painting. The groups are picturesquely placed, and full of action, and altogether the example is excellent evidence of Danby's unique genius and skill.

28. The Bather. *William Etty, R.A.*—It is not necessary to dwell upon the merits of a picture by this distinguished artist, when his works are among the most admired in the national collections. This example is full of that beauty and grace with which Etty invariably clothed his studies of the nude, and is rich in well-conceived contrasts of colour.

40. A View on the Tyrol. *Patrick Nasmyth.*—A very beautiful illustration of the artistic skill of the painter, in his characteristic style. An admirable piece of landscape throughout, painted with rare truthfulness to nature, and exhibiting all the artist's usual painstaking attention to imitative detail.

168. Pendant la Guerre. *Henriette Brown.*—A superb piece of pathos. Two women, one of whom, through the chances of war, has recently become a widow, standing outside a cottage through the wall of which a shell has recently entered. The expression of sadness given to the face of the principal figure is startling in its truthfulness.



168.

PENDANT LA GUERRE.

H. Brown.

5. On the Tamar. *Alfred Vickers.*—A very noticeable and noteworthy example of good landscape. A scene on the richly verdurous banks of the beautiful Devonshire river, a little below Plymouth.

303. On the Road to the Fair. *H. Garland.*—A splendid piece of landscape with cattle. The painting of the heavy storm-driven cloud coming up over the hill, and of the patches of herbage of the foreground, as well as the

various attitudes and expressions given to the group of Highland cattle, are wonderfully artistic and full of ability.

22. **A Lake Scene.** *Copley Fielding.*

23. **Lake Scene.** *R. Wilson, R.A.*

24. **Tottenham Church.** *J. Constable, R.A.*

In these three little gems we have opportunity of contrasting the styles and art qualities of three of the most noteworthy painters of landscape of the English school, living at



106.

THE GOLDEN AGE.

W. Etty, R.A.

the beginning of the present century. Each picture is worthy of careful study, and is in excellent state of preservation.

27. **Discovery of Achilles at the Court of Lycomodes.** *B. R. Haydon.*—A good, and not too ambitious example of Haydon's art.

49. **Landscape near Bury St. Edmund's.** *Old Crome.*—The collection is exceptionally rich in contributions of the so-called Old Norwich School of painting. Mr. Cox seems to have given great attention to, and bestowed much pains in selecting brilliant examples of this important and interesting body; and in the example under notice we have a splendid illustration of the work of its master-mind.

106. The Golden Age. *W. Etty, R.A.*—A very splendid illustration of Etty's skill, glorious in colour, and a very marvel of powerful drawing. The foreshortening of the principal figure is a study of itself.

357. The Rhoe, near Conway Castle, North Wales. *W. West (of Clifton).*—We take leave to say of this that it is one of the most original and beautiful pieces of landscape in the Exhibition; subdued in colour, well drawn, and skilfully conceived as to lights and shadows. Richly-wooded hills, wealthy of luxuriant trees, surrounding a lake, on whose glass-like surface is reflected, with infinite skill, the bold, sharply-chiselled rocks which form



98.

ANDALUSIAN TRAVELLERS.

Schreyer.

the foreground of the picture. The painting, generally, is in rich bluish-green, which is admirably contrasted with the bright browns and olives of the foliage of the well-drawn trees.

41. Shipmeadow Mill. *Old Crome.*—Should be studied in connection with two other excellent examples (34 and 60).

79. Welcome Friends. *J. P. Knight, R.A.*—Doubtless an Academy picture, and therefore it is not necessary to describe it. The faces are drawn very much after the manner of Wilkie. The expression of hearty goodwill and hospitality given to the worthy Scotch crofter is thoroughly excellent. The love tale, told in the corner of the cottage, is well conceived and truthfully painted.

69. The Wounded Lion. *Sir E. Landseer, R.A.*—A masterpiece.

42. The Bay of Naples. *William Linton.*—As fine an example, we should say, of this artist as has been exhibited in London for many a long day.

An excellent piece of modern landscape is—

98. Andalusian Travellers. *Schreyer.*—A number of Spanish peasants on a dusty road, with horses and waggons, halting at a way-side inn.



344. CROMWELL AND HIS CHAPLAIN. *A. L. Egg, A.R.A.*

88. Boscastle, Cornwall. *J. M. W. Turner, R.A.*—A good illustration of the famous artist's style and method of colour.

92. Trial of Chastity. *Sir J. Reynolds, P.R.A.*—The original of the well-known engraved picture. The portrait of the celebrated Duchess of Rutland.

113. Resignation. *Sir J. Reynolds, P.R.A.*—Something of historical importance attaches to this picture, which Sir Joshua painted as an attempt to illustrate one of the characters in his friend Goldsmith's "Deserted Village."

344. Cromwell and his Chaplain. *A. L. Egg, R.A.*—This picture is best described by quoting the following

passage from the Royal Academy Catalogue of the year, when it was exhibited by the artist :

“The most notable suitor of Frances Cromwell was Jerry White, the Protector's facetious chaplain. There is some doubt whether the joyous lady was merely amusing herself with the amorous protestations of the reverend Puritan, or whether she was actually infected by him with the tender passion. That Cromwell entertained some anxious doubts on the subject is certain from his causing them to be carefully watched by one of his spies. The person thus employed one day hurried into the Protector's presence with the information that the Lady Frances and his spiritual adviser were together in the private apartment of the lady. Cromwell hastened to the spot, and, unluckily for the parties, discovered Jerry on his knees, kissing his daughter's hand.”



348.

THE STUDENT.

J. Sant, R.A.

348. The Student. *J. Sant, R.A.*—A superb piece of flesh painting. The drawing of the voluptuous figure of the female is most masterly. A picture which is one of the gems of the collection.

We have not space further to note in detail all the many noteworthy pictures which claim attention in the British Gallery. Among those, the merits of which we have not touched upon, will be found examples by every leading artist of the early English school and of many of a later period, including the famous “*SALON D'OR*” of Mr. Frith.



THE Art Exhibitions of London outside the limits of the principal and old-established galleries are so numerous and wide-spread over the fashionable section of the metropolis, that, without some indication of their whereabouts and attractions, a stranger may omit to visit picture and other art collections of considerable interest and importance. In the following few pages, therefore, those Exhibitions have been brought under notice, which advertise to the public some exclusive feature of interest, to which their other attractions are made subordinate. At the present, for instance, there is on view at the King Street Galleries a new work by Mr. J. E. Millais, R.A. Similarly the Fine Art Society are exhibiting at their rooms in New Bond Street six fine examples of Miss Thompson's skill. At the Librairie de l'Art, 135, New Bond Street, those that are interested in such works may examine a large collection of the Proof Etchings published by "L'Art," which assuredly holds the most distinguished place among the Art Journals of Europe. Nor should the Exhibition of Paintings on China by lady amateurs at Messrs. Howell and James's Art Galleries be omitted from this list. It certainly deserves attentive notice as a most praiseworthy and important step towards creating a pleasant and profitable means of employment for ladies. Taking these galleries in the order in which they have been mentioned, much that will interest the visitor may be found at—

THE KING STREET GALLERIES.

9, 10, and 11, *King Street, St. James's.*

HERE we have on view a picture by Mr. Millais, which calls for something more than mere incidental mention in a book of this kind. As is well known, Mr. Millais first achieved a high and deserved reputation in *genre* and historical painting, and the example of the painter to be seen at



'A WEE BEFORE THE SUN QUAED DOON.'

H. Macallum.

the galleries of Mr. Marsden is a splendid illustration of Mr. Millais' genius and skill in the first-named important department of art. Unfortunately space will not permit a detailed description being given here of the subject of this admirable work. It will however interest many to know that the "HEART OF MIDLOTHIAN," and the sorrowful trials of "EFFIE DEANS" has furnished its text. With what wealth of artistic ability and excellence of workmanship the painter has treated the principal subject of his picture, and with what minuteness of finish and dexterity of handling its accessories, we must leave the visitors to the galleries to estimate for themselves. Most admirable reminiscence of the days which produced the incomparable picture of "THE HUGUENOTS," and fit companion of it, "EFFIE DEANS" will

survive in the recollection of all who study its delightful attractions as one of the most noteworthy, interesting, and in all respects charming of Mr. Millais' later works. The fact that this picture is shortly to be engraved prevents an outline sketch being made of it for the purposes of this publication.

In these same galleries the judgment and good taste of Mr. Marsden has collected some very excellent examples of contemporary artists of the English School. A pleasant illustration of Mr. Fildes' well recognized ability may be seen



THE ANTIQUARY.

Webb.

on the immediate right in entering the gallery. Mr. Macallum likewise contributes an effective sea-view in his usual admirable style, which we believe is an Academy picture, "A WEE BEFORE THE SUN QUAED DOON." A stream running in from the sea, with a reach of low-lying beach to the right, and fisher girls engaged in clothes-washing.

Excellent in its way and replete with humour of the quieter kind is Mr. Webb's, "THE ANTIQUARY," a picture relating an incident of continental life, we should say. A priest in a bookseller's shop deeply intent on examining the

contents of a volume which has just caught his eye on the counter.

A good example of Mr. Erskine Nicol, A.R.A., a picture



PAST WORK. *Erskine Nicol, A.R.A.*

painted in his usual vigorous style, and abounding in touches of character, is a portrait of an old fisherman who is "PAST WORK."

THE FINE ART SOCIETY'S GALLERIES.

148, *New Bond Street.*



POSSIBLY a brief indication of the purposes of the Fine Art Society, and of the objects for which it was formed, may not be altogether out of place here. Accepting the honourable legend "Fideles Artium Servi" as its motto, it seeks to bring under public notice whatever is interesting and noteworthy in the world of art at large; but especially it has given its primary aid and support towards collecting in a central gallery examples of drawings in Water-Colour. Last season an exhibition of works of this kind was held at the

Society's rooms, which attracted very general attention, the contributions being restricted to two not previously exhibited drawings by artists who were non-members of the Water-Colour Societies. In respect of the present season a Water-Colour exhibition is being held of examples of artists of the Hague, which is worthy of every consideration.

As is pretty generally known, however, the principal attraction of these galleries is the collection of works by Miss Elizabeth Thompson. The Society is enabled at present, owing to the fortuitous circumstance of its being the possessor for a term of years of every work of note that this talented artist may paint, to exhibit six most interesting examples of her genius and ability. These works are as follows:—“THE MAGNIFICAT,” an early religious work



THE RETURN FROM INKERMANN.

Miss Elizabeth Thompson.

painted in 1869; “MISSING,” an incident of the Franco-Prussian War, the artist's first Academy work, painted in 1873; the famous “ROLL-CALL,” painted in 1874; “QUATRE BRAS,” painted in 1875; “BALACKLAVA,” in 1876; and the “RETURN FROM INKERMANN,” painted in the present year, the *pièce de résistance*, we may add, of the present exhibition.

As the picture of the “ROLL-CALL” passes into the hands of Her Majesty next year, the present is probably the only occasion on which the Crimean scenes of Miss Thompson's pictures will be shown in their entirety. Among other works which claim notice at these galleries is Mr. Leighton's “MORETTA,” and an example of Mr. J. D. Watson, entitled the “YEOMAN'S WEDDING,” which for some unaccountable reason was rejected by the Royal Academicians this year.

EXHIBITION OF ETCHINGS.

LIBRAIRIE DE L'ART,

135, *New Bond Street.*



'ART, the journal from whose pages the etchings which form this exhibition have been chosen, has now been established since the beginning of the year 1875. A weekly review, devoted exclusively to the interests of Art, it claims in virtue of the remarkable series of plates with which



its pages are illustrated, to rank as one of the principal fruits of that modern revival of etching which finds its centre and main support among the engravers of France. It would be hard to explain why, up to the present time, the

practice of this branch of engraving has made so little way in England. We possess a powerful and a distinct school of draughtsmen on wood, and if we look to the past we shall



find in the noble series of mezzotints produced in the last century ample evidence that the engraver's craft has a strong tradition in the English school, a tradition creditably supported by several mezzotint engravers in the present day. But by some strange chance the art of etching in the modern

understanding of its uses has not yet firmly established itself. The few original etchers that we possess hold no doubt a high, and in some instances a unique position, as may be proved by the mere mention of names like Whistler, Seymour Haden, and Charles Keene, but we scarcely possess beyond this narrow circle any body of men who practise the art of etching as a means for the vivid reproduction of works of painting and sculpture. This is the branch of the art that just now particularly flourishes in France, and it is to the talent of the artists who practise it that the pages of "L'Art" gives such ample illustration. The enterprising proprietors of the journal issue during the year between sixty and seventy of these engraved plates, each weekly number containing always one and sometimes two examples, besides numerous illustrations inserted in the text. The list of contributors includes the names of men like Waltner, Rajon, Monzies, Le Raj, Lalanze, Mongin, Jacquemart, Chauvel, Flameng, Gaillard, Martinez, and Gaucherel, who may be regarded as being in a sense the fathers of the School. The talents of these artists are employed in the reproduction of paintings of every school and of every epoch. Each year the journal which designs to establish an international community in matters of Art, devotes a considerable amount of space to the reproduction of works exhibited in the Salon at Paris and the Royal Academy in London, and it may be mentioned that among the English works of which etchings will this year be published, "THE ATHLETE," of Mr. Leighton; "THE SWORD DANCE," by Mr. Richardson; "THE BEGUILING OF MERLIN," by Mr. Burne-Jones; and the portrait of "LADY LINDSAY," by Mr. Watts, will have a prominent place. The exhibition in Bond Street is composed of the proofs before letters of the etchings published in the journal. By the kind permission of Mr. Comyns Carr, we are enabled to give two illustrations of etchings from L'Art—the first of a Group by Thorneycroft, drawn by J. Wallis; the second of "VALOUR AND COWARDICE," statue by Alfred Stevens, drawn by R. W. Macbeth.

EXHIBITION OF PAINTINGS ON CHINA.

The Art-Pottery Galleries of Messrs. Howell and James.



FROM the middle of June till the end of July an exhibition of a collection of paintings on china, almost wholly the work of lady amateurs, will be held at these galleries. The publication of this book in advance of the opening of the exhibition necessarily prevents any detailed notice being given of its contents in these pages. We may be permitted however to direct attention to its scope and purpose, with a view of securing notice for an important new industry that has for a principal object the profitable home-employment of gentlewomen. The great amount of interest existing in England at the present time on the subject of art-pottery has led to a very remarkable development in the art of painting on china without any corresponding facilities for making publicly known the many and various beauties of that art. Ceramic works, however lovely and however original in point of design they may be, are altogether excluded, as most people who are interested in art-matters know, from the national annual art-exhibitions of London. To remedy this objectionable state of things, Messrs. Howell and James with praiseworthy enterprise instituted two years ago an annual general exhibition of paintings on china, devoting a well-lit, well-proportioned gallery to the proper display of the contributed works, and awarding prizes for excellence of design and workmanship. As an illustration of the success of the undertaking, it may be mentioned that last year upwards of 600 original works were sent in for the inspection and approval of the Judges (Messrs. E. W. Cooke, R.A., and E. J. Poynter, R.A.), the majority being contributed by ladies. This year upwards of a thousand works have been promised, a large proportion likewise by ladies, and female students of the various Schools of Art; and as an evidence of the kindly interest which is taken in the present exhibition, it may be mentioned that the Crown Princess of Germany (Princess Royal of England) presents a gold medal as

a special prize for competition by lady-amateurs. Mr. E. W. Cooke, R.A., and Mr. F. Goodall, R.A., have consented to award this prize, which it is to be hoped may encourage others in future years to bestow similar tokens of encouragement and approval on a very interesting and laudable enterprise.

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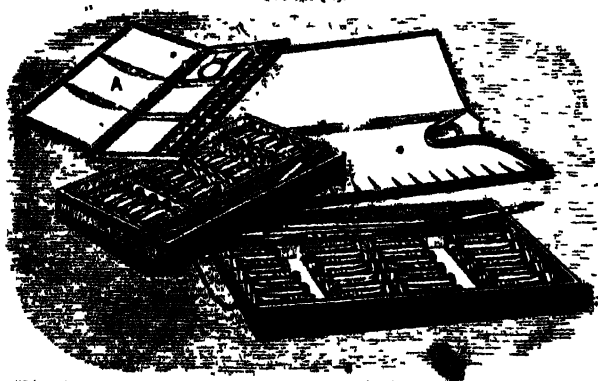
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